

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · ART · AND · INDUSTRIAL · WORK

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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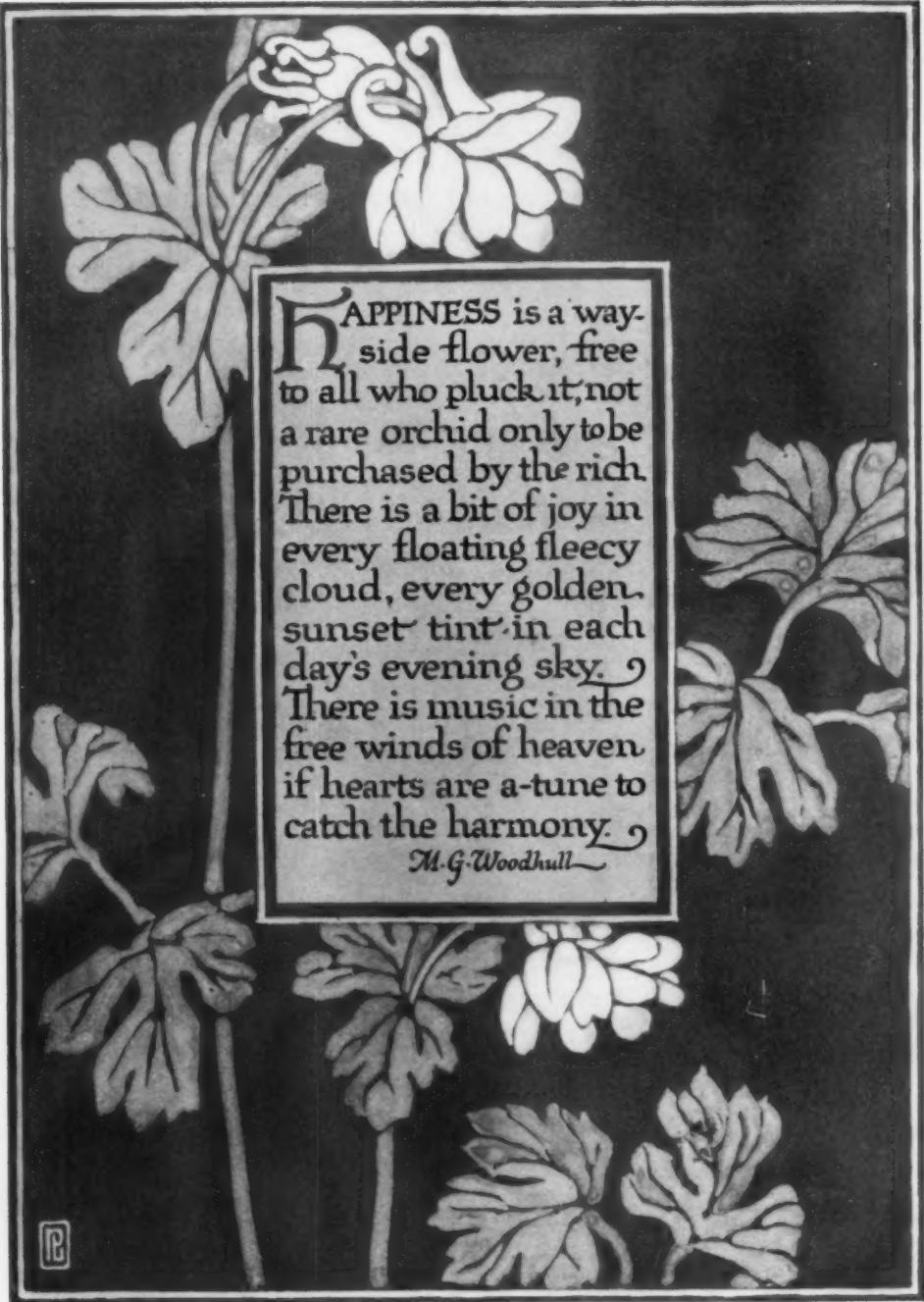
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HAPPINESS is a way-
side flower, free
to all who pluck it, not
a rare orchid only to be
purchased by the rich.
There is a bit of joy in
every floating fleecy
cloud, every golden
sunset tint in each
day's evening sky. ~
There is music in the
free winds of heaven
if hearts are a-tune to
catch the harmony. ~

M. G. Woodhull

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Nature, a Treasure Chest for Designers

PEDRO J. LEMOS

TO THE student beginning design the greatest problem is that of finding enough material with which to create motifs. Whole armfuls of plant forms often brought into a classroom are searched over and over by the novice in a search for some design suggestion, and when a spray or branch is selected as a possible inspiration, it is soon discarded for another, until the student finally gives up through discouragement.

Simplicity should be the keynote of every beginning problem in school art education. Complexity and intricacy will come soon enough, as it is the natural tendency (though to be deplored) that every worker in the arts or handicrafts seems unable to retain his simple beginning qualities. If the beginning qualities of many students could be continuously retained in their work throughout later years and these qualities refined rather than elaborated, then what fine designers our schools would be producing.

The commonest weed or seed-pod holds many suggestions to the design student if he will only be content to become a humble and diligent observer and inventive in applying varying renderings and forms to the suggestion that nature reveals. Without doubt, the student whose eye has most keenly

enjoyed Nature's wealth of line and color will receive in turn a greater harvest of design suggestions from her treasure-chest, like the poet in Ina Coolbrith's poem, Nature,

—“to his spirit undefiled
Makes answer as a little child
Unveiled before his eyes she stands
And gives her secrets to his hand.”

Even the student who has thought only of Nature as a source of good things to eat and has considered any appreciation of floral beauty as an evidence of femininity and weakness will have a secret awe and wholesome respect for that something which shows a great Order of Things that creates even in the minutest of plant forms an ever recurring form of beauty. I have known students whose interest was all mechanical or who thought of achievement only in terms of engineering feats, to marvel because they had found perfect examples of engineering principles in the construction of small parts of flower or plant forms. Thus the student of design in searching in the treasure chest of Nature is not merely copying pattern or plucking design ideas, but is becoming gradually drawn within the enchantment of an invisible Kingdom, and finds that every accomplishment is an “Open Sesame” to even another Kingdom.

Observation and Inventiveness tempered with Simplicity may be considered the right combination for the student seeking design material from nature forms. To commence with, he should think of simple, single motifs or elements without necessarily filling any given space or applying the motif to any material. Too often the beginner is given the problem immediately of decorating a box or a book cover or told to take a plant branch and decorate a panel with it. We would think it very absurd if the beginning student of music was asked to render an advanced selection on the instrument or the student in chemistry or any other of the sciences to produce mature problems before they had mastered every beginning step. Still we art teachers continue doing it and some day I hope that psychologists will busy themselves with the problem of finding out why we of all nations who are least advanced in Art, have the greatest confidence in our ability to achieve it, and are everlastingly starting our students half way up in the work, doing things that are continuously hampering successful national achievement.

Any leaf or simple bud or blossom or seed-pod should be used as a commencing problem. A drawing of it as it is should first be made. This should be followed by sketches of the bud or seed-pod in different positions. A side-view, possibly, will give a very different contour than a front view. It will also be found that different blossoms from the same plant or different leaves from the same bush will show different forms and these forms should be defined and accented in the sketch. After these sketches have been made,

they can then be reviewed and selections made, the guiding quality in the selection being that of pleasing measures of parts and contours or shapes of the thing as a whole.

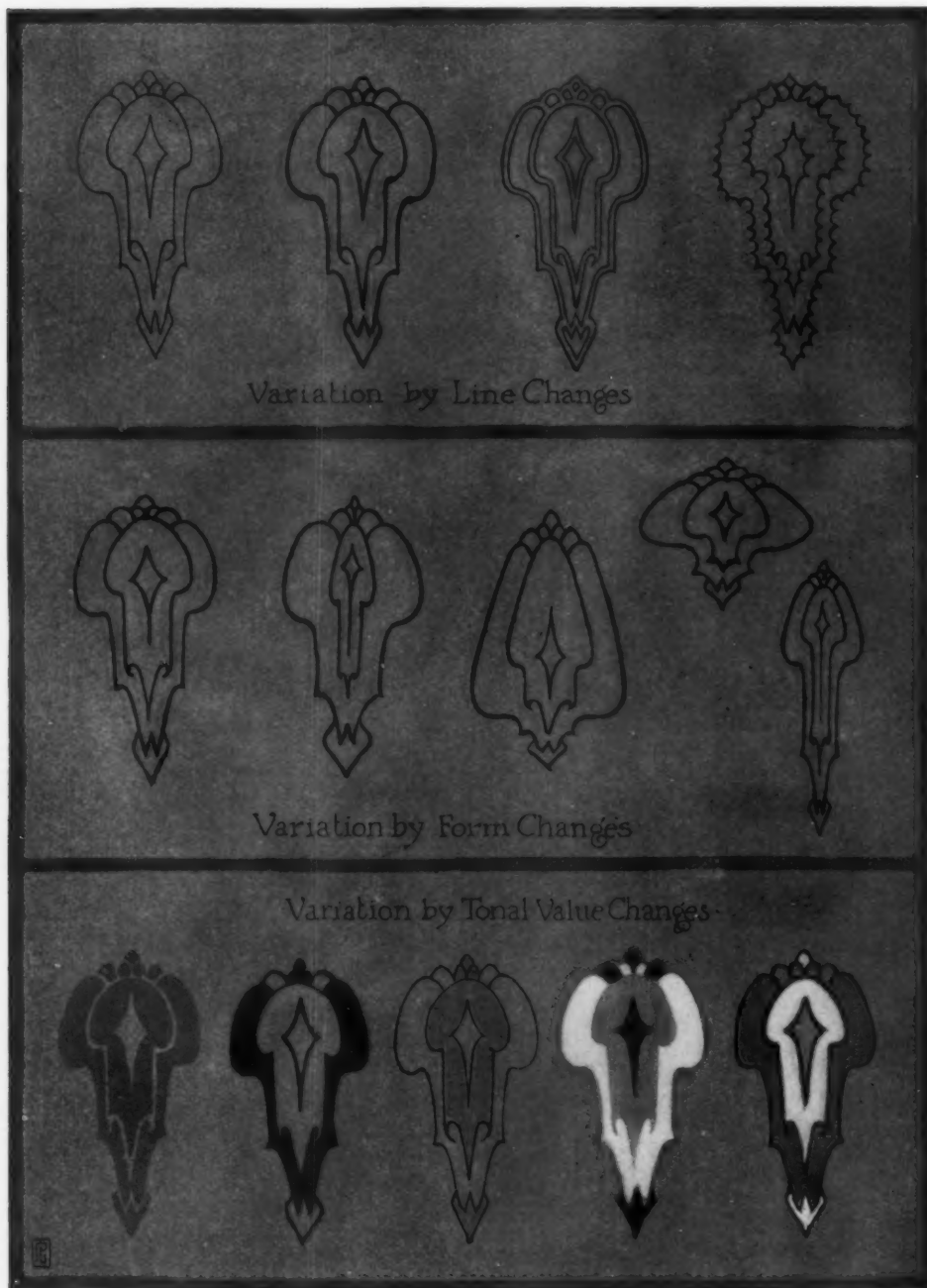
The student must feel at complete liberty to eliminate any part or to develop or to accent any part that to his mind will create more beauty. The purpose of Nature should always be recognized by the designer as a constant source of inspiration and suggestion toward individual expressions and not as an arbitrary mistress that demands exactness and absolute picturing. Bring constantly before the student the beautiful forms of decoration that designers of all ages have evolved or abstracted from plant forms, and show how the primitive and aborigines have through their constant touch with Nature recognized the impossibility of portraying nature on their objects of utility, but have used symbols or simplified motifs from nature sources only. And that the most satisfactory and continuously pleasing patterns are not those patterns that are most intricate and complicated, but those which have simple forms; that have been carefully and thoughtfully planned and placed.

Inventiveness and Variation may be termed the same word for the purpose of the designer. To develop inventiveness select any one of the leaf patterns or flower patterns and vary the arrangement and treatment. In fact definite divisions in securing variation in design may be listed and these are: Line Division, Form Division, Value Division, Color Division, Texture Division, Character Division, and Detail Division. These divisions, excepting the color division, are shown in the accom-



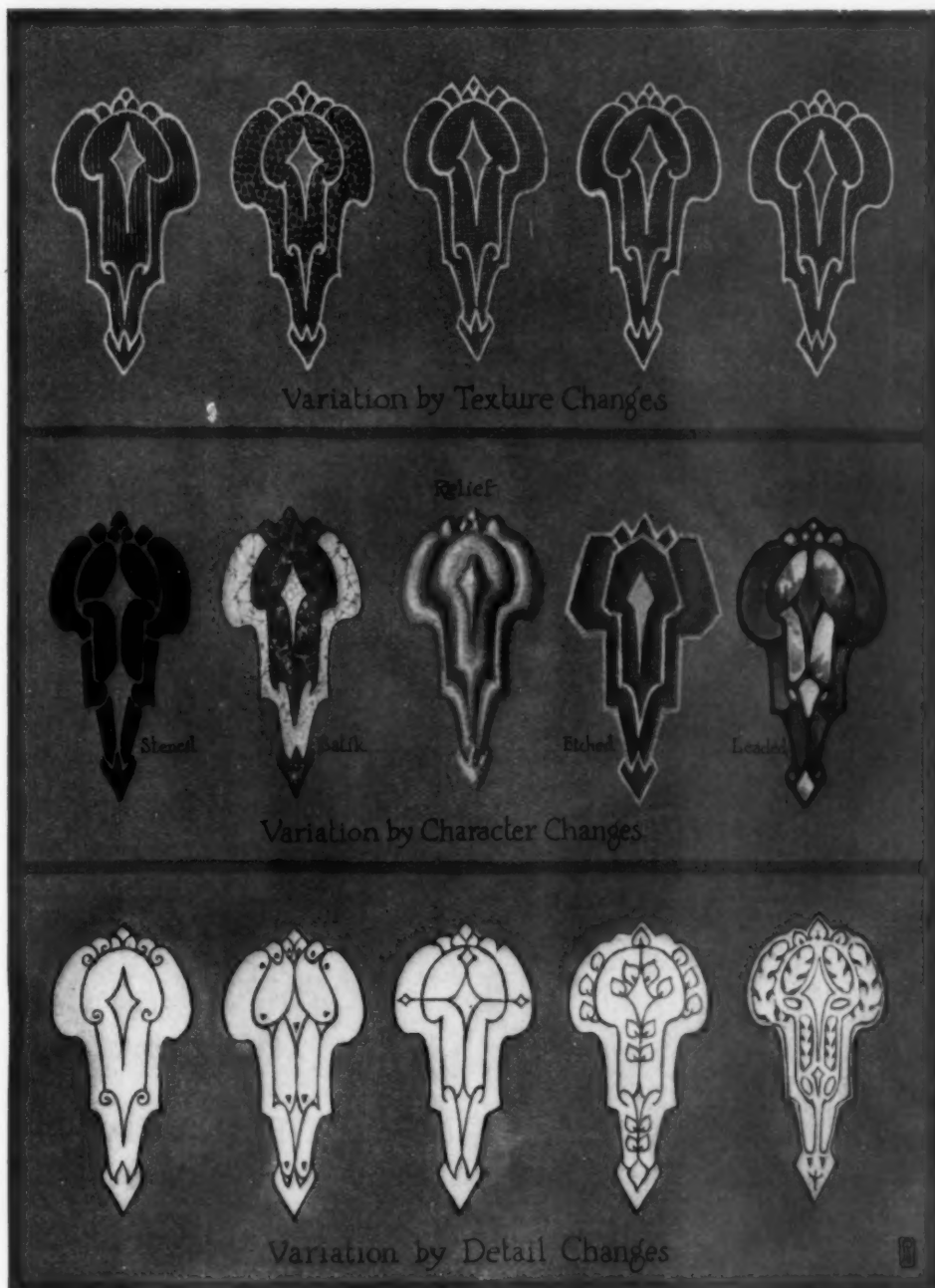
EVERY BUD AND FLOWER HOLDS SUGGESTIONS FOR THE DESIGNER; OFTEN
THE COMMONEST WEED IS A TREASURE CHEST OF BEAUTIFUL MOTIFS

The School Arts Magazine Alphabeticon, September 1922



THERE ARE SEVEN DISTINCT DIVISIONS WITH WHICH THE SAME MOTIF MAY BE VARIED BY THE STUDENT OF DESIGN. THESE DIVISIONS WITH THE EXCEPTION OF COLOR ARE SHOWN ON THESE TWO PAGES

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THE SEVEN DIVISIONS FOR VARIATION IN DESIGN ARE LINE CHANGES, FORM CHANGES, VALUE CHANGES, TEXTURE CHANGES, CHARACTER CHANGES, DETAIL CHANGES AND COLOR CHANGES

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panying black and white plates. To those who have had difficulty in achieving design, I can promise that a faithful repeating of these divisions from any plant form will result in the dissappearing of much of the trouble generally found in design study, and to further explain these divisions they are defined as follows.

Line Rendering. Assuming that our motif is a side view of a blossom, we can in our outline rendering produce variations by the use of a smooth regular curved line in outlining the forms. If the line is light and delicate, it will vary from the strong and bold line. If the line is a wavering or serrated line, it will impart another quality. If a double line is used or a dotted outline, the effect of each will be varying. The outline may even be elaborated, using a series of dots or points around the edge or a second outline enriched so as to produce more decoration.

Form Division. If the blossom motif is taken and the different divisions varied in area, this will change the form. If the flower has three petals and the center petal is made the greater form, while in another the two outer petals are the greater in area, the form will vary. If the axis of the widest part is varied up and down, the motif again varies in form. If the measure of the different parts of the motif are varied, each motif so changed will present a changed quality when compared with its neighbor. Some will be more pleasing than others and this presents an opportunity to the designer for making a selection or a choice for further use.

Value Division. Taking any of the motifs in any of the other divisions and planning them in a light and dark arrangement, or in three tone values and varying the location of the light and dark parts or the light, middle value, and dark values, an immense number of variations are possible. Even the change of a silhouette motif from the light value through the successive steps of tone values to black will produce changes, each adaptable to some particular purpose; harmonious to the strength of some surface to which the motif may be applied.

Color Division. Varying hues and varying color values and varying intensities of color may be used for many variations. Three motifs identical in color may be varied by a dominating color tone. That is, if a wash of blue is put over one, a wash of yellow, and a wash of violet over the second, and third, each though originally alike will vary in color quality through this treatment. Again the same color motif will appear different if surrounded with different color backgrounds. The juxtaposition of the background color will even make some of the colors appear different in color hue. Take five color motifs exactly the same. Put a black outline around one, a gray outline, a white outline, a silver outline, and a gold outline around the other four and the change in outline alone will change the character of the motif.

Texture Division. If the motif is rendered with a very soft tone value even in quality it will be very different from the one done in heavy spots or dashes. A motif done in spatter work will vary from the one rendered in

vertical lines only. The different mediums used, such as pencil, water color, crayon, or pen and ink, as well as the kind of surface, such as paper, cloth, canvas, parchment, or glass, will do much toward producing texture variations. Whether the surface is covered with a tone or lines or dashes or multiple parts of lines, or a decorative small unit will also cause texture changes.

Character Division. When defining the form of the motif if the form is enclosed by straight lines only, such as a geometric motif, or if with curved lines only, these line qualities vary the character of the form as a whole. If the parts of the motif are separated such as for stencil purposes, or united with a heavy line, such as for leaded glass purposes, these different qualities vary the character of the motif. Designs for applied purposes whether for lace or iron work, carvings or pottery surface, should always blend toward the material to which they are to be applied partaking of the character of the surface to which they are to be a permanent part.

Detail Division. Any of the previous divisions may have further variety

added by the detail treatment. The lines where they meet one another may be separated or strongly fused together, spaces may be decorated or inhabited with decorative details, and a repeating or all-over pattern used to enrich certain spaces. Unity should be watched for in the use of detail so that balance will not be disturbed. If a detail is used that is attractive in one part, it should be used in other parts. If not of equal weight, an echo at least should appear somewhere else, unless it is desired that the detail is to remain as a point of attraction.

With a careful study of these above divisions and a number of examples carefully worked out the student of design will find that he has acquired a design vocabulary and that the filling of larger spaces and the building up of designs for all manner of applied arts will be greatly solved. It's the unwillingness of the student to accomplish the little preliminaries that prevent so many from reaching that place where design becomes fun. The divisions outlined above are really not drills; they are more of an interesting game. They are really a combination that will open Nature's Design Treasure Chest.

TOO STRICT REGARD TO NATURAL FORM MAY
LEAD THE DESIGNER ASTRAY FROM ORNAMENT.
WHATEVER THE RESPECT AND REVERENCE WE
OWE TO NATURE, ORNAMENT, IT MUST BE RE-
MEMBERED, IS ALWAYS A QUESTION OF DE-
SIGN. NATURE IS THE LIVING SOURCE OF ALL
ARTISTIC INSPIRATION—BUT THE COURSE OF
ART, AND ESPECIALLY OF ORNAMENT, FLOWS
CONSTANTLY AWAY FROM IT.

—Lewis F. Day

Indian Designers of the Southwest

JULIA KING

SHOULD teachers of art in our public schools go to the Indian aborigine to learn how to train their pupils to appreciate beauty? Miss Louise Everhardy, teacher of design at the Kansas State Agricultural College, thinks they might do so profitably.

"True art cannot be expressed by the fingers until it is in the soul," says Miss Everhardy.

A teacher who places a potted plant in front of a class and requires little boys and girls to draw a picture of it should, in the opinion of Miss Everhardy, be confined in some place where she can no longer perpetrate such crimes on the impressionable young.

Perhaps Mary and Susie will, in a cramped and painstaking fashion, produce a horror supposed to represent the plant, but certain it is that Johnnie will slump back in his seat in disgust, and concentrate his gray matter on some form of mischief which may, in a measure, avenge the injustice which has been done to his young soul.

The teacher might far better point out the beauty in the line of growth; find the recurring forms in leaf and flower; explain the balance; and call attention to the endless variety in sizes and forms which does not destroy, but adds to the harmony of all.

Then Johnnie and the rest of them could go to the blackboard and each copy one of the simple forms of the plant, understanding something of the reason for its beauty.

If teachers in the grades would adopt

such methods, art might be planted in the soul of young America, and because the American temperament makes for great advance in a short time, we might, in a generation or so, rival the Indian in his esthetic appreciation. "How ridiculous!" you exclaim—"Rival the Indian! Why the Indian is a heathen, ignorant and crude."

It probably never occurred to you that the ignorant heathen suffers an outrage to the best that is in him when the educator sent from the seat of government at Washington, or the zealous missionary seeking to uplift him, builds, from materials not native to the surroundings, and flagrantly out of harmony with them, ugly, square schoolhouses and missions. But the Navajos and Hopis who inhabit the Painted Desert really feel that way about it.

The Painted Desert is a waste of sand and sagebrush lying southeast of the Grand Canyon of the Colorado, not far from the State University, where Miss Everhardy taught this summer. The Spaniards of early days gave it this name because it is made up of strips and patches of varying colors of sand, many of them miles in extent. To prove that she is not giving free rein to her imagination when she states that the sand is green, orange, violet, tan, black, yellow, mauve, and vermillion, Miss Everhardy gathered and brought back samples of each of these colors. Placed in juxtaposition they give the effect of a striped ribbon, re-



ABOVE—A TYPICAL HOPI VILLAGE. THE PEACE-LOVING HOPI ALWAYS SOUGHT SAFETY IN HEIGHT. THEY CLIMBED TO THE FRONT DOOR WITH LADDERS, WHICH WERE DRAWN UP AT NIGHT. BELOW IS A NAVAJO HOGAN. THE LOOM FOR WEAVING BLANKETS IS STRUNG FROM THE LIMBS OF ASPEN FORMING THE ROOF OF THE LOGGIA IN FRONT OF THE HOGAN

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producing in miniature the scene from Desert View. The Painted Desert has been fancifully called the palette from which the Great Artist paints sunsets skies, seas, birds, flowers, and trees.

Here live two tribes, unlike in customs and ideals, but like in their intense appreciation of the beauties of nature—the Hopis and the Navajos.

The Hopis are a peaceful, quiet people, living in permanent villages. They are agriculturists, but their farms are in the valleys, and their villages far up on the mesas, where they are close to the wide starlit skies at night, and the Painted Desert stretches before them in all its beauty.

“Does the average housekeeper appreciate the beauty of form and color she may enjoy in so simple a task as frying a pan of bacon? or does she realize possibilities of making food

combinations appeal to the artistic senses as well as to the appetite?” asks Miss Everhardy.

The thoughts of the Indian woman, as she works at her simple household duties, are of the beauty of her surroundings, of skies, running water, and butterflies hovering above the desert, and she expresses this appreciation of beauty in her simplest tasks.

Miss Everhardy tells of a Hopi squaw crossing the village street carrying a flat woven basket filled with corn meal.

“Quite prosaic,” you say?

But the basket was one that would be prized in the wealthiest home, and you never saw cornmeal like this. It was of a wonderful blue color. The Hopis are proud of their blue corn. In the little lean-to where the winter's supply of food is stored, the corn is arranged by



ANCIENT NAVAJO CHIEFTAIN

A HOPI POTTERY MAKER

colors in orderly fashion, simple, and pleasing to the eye.

The designs of their baskets and pottery speak of the forms of nature about them, and of the symbolism of their beliefs. In Miss Everhardy's collection is a charming little Hopi rain god, decorated in blue-green and red-orange—accentuated by white and black.

"Do you wonder where the Indian gained his instinct for combining colors so effectively," she asked, holding up the little image, "Look at that,—it is the glory of the turquoise sky and the vermillion of the desert rocks and sand."

Contrasting to the settled Hopis are the Navajos—Nomads of the Painted Desert. Their widely scattered hogans are made of limbs of aspen, plastered with adobe. Simple as they are, they fit into the surroundings much better than do the "ugly square houses" of the white man.

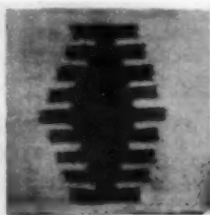
Life on the desert is scarce, making necessary the strictest economy. The Navajos raise goats, using the meat and milk for food. Inside the hogan, the floor is covered with pelts of the animal, and his flesh is hanging overhead as jerk meat. Outside sits the squaw, on another pelt, weaving the wool into a blanket such as has made the name of the tribe famous, and rightly so. For her work is not the lowly toil of a drudge. She is an artist, with generations of intensive training, depicting the jutting

rocks, the crescent moon, the jagged lightning, emblems taught her by Nature, the master artist.

The Navajos are silversmiths, disdaining the white man's gold. They call silver the Metal of the Moon, and hammer it into rings, bracelets, and chains to hang about the neck and waist, ornamenting them with native turquoise found near the Grand Canyon of the Colorado.

Miss Everhardy tells an incident that happened one noon when her party was crossing the desert. They had stopped for lunch in a hut of a deserted copper camp on the east bank of the Little Colorado River, which was quite dry. As they ate, there came down the parched white sand of the river bed, mounted on a white horse, an old Navajo chieftain, attired in faded and fringed linen.

He approached the party and asked for food. After eating in silence, he rose majestically, and in an impassioned voice spoke forcefully and at length. The words, with the exception of frequent repetitions of "de Nebeho" were unintelligible, but the dramatic gestures and the flash of his eye were unmistakable. One could feel the freedom of the desert nomad, and his deep seated love for this almost sacred region, as he told of the greatness of the Navajo, to whom belong the wide stretches of the Painted Desert.



NAVAJO DESIGN



HOPI BASKETRY

Landscape Painting

P. W. HOLT

What Nature has writ with her lusty wit
Is worded so wisely and kindly,
That whoever has dipped in her manuscript
Must up and follow blindly.

IN THE philosophy of Nature, Jefferies says, "All things seem possible in the open air." Landscape painting necessitates a love for the out of doors, a passionate love for the earth, the sky in all seasons, in all hours; not only during the shimmering sunlight of summer, the magnificent pageantry of autumn, but twilight, night and sunrise or the chill days of snow and frost.

Landscape was treated as a mere accessory of pictures by the old masters with the exception of Titian. Later Ruysdael and Claude Lorraine were the first to specialize in it, but Constable struck the first modern note blazing the way for the Impressionists.

Landscape painting! How alluring sounds the invitation from the great out of doors with arching sky and fleeting clouds above and the fullness of Mother Earth beneath our feet, with the sun glinting on tree, grass and mountain, or sparkling in purling brook that wends its way to the great broad sea. But beware, Dame Nature is an artful creature and she will bewitch and fascinate you by the shimmer of light and the shifting play of color over unfolding fields or on masses of hill or mountain side.

Come, gather up your sketching stool, easel and paint box and let us go afield. The day is perfect and "what is so rare as a day in June?" We are glad we are alive and to ramble across sweet

smelling pastures. Nature calls to you from every nook and corner, crying, "Paint me." So you settle down and if you are a novice, ten chances to one you will select the most difficult motif you can find.

No! You have selected a subject too difficult, rather we will take the simple foreground, the big tree, the mountain behind with a bit of the blue sky showing.

Horrors! Your palette is very dirty and your brushes are not clean, so we will start and clean both before starting to paint. You will need a good supply of clean paint rags. We will start with a simple and inexpensive set of colors viz.: *zinc white, zinc yellow, yellow ochre, alizarian crimson, vermillion, permanent blue, prussian blue, permanent green light, and permanent green dark.* We will use turpentine and some gasoline as mediums, the latter dries quickly and is good for marking in fleeting effects to be worked on later.

In the upper left hand corner of plate No. 1 are four shapes used in landscape painting; below marked a1 is your range finder, useful in finding your motif by moving it around until your pictures compose best in the rectangle cut out of the cardboard; figure b1 is your color scale made out of cardboard with little squares cut out and, by holding this a little distance from your eye, will help you in distinguishing the color changes in sky, mountain or landscape.

We know you are disappointed in

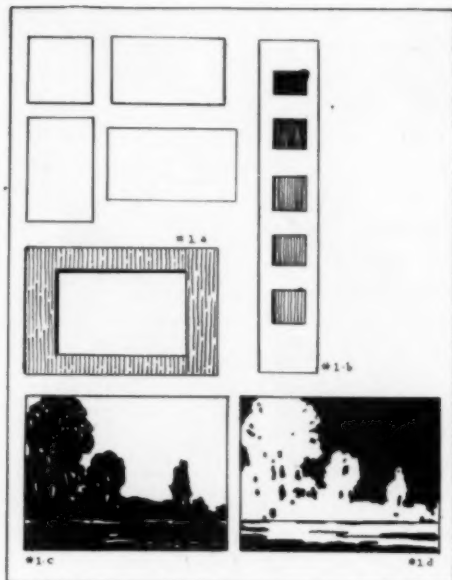


PLATE 1

the "simple motif" we have picked for you, but you are to try to paint your first landscape and for an hour or more I'm going to leave you alone, then I will come back and see how well you have gotten on with your subject.

Time has passed quickly. You don't seem to be so sure of the simplicity of your motif, but hand me your sketch and I will try to tell you just what is wrong. To begin with you have tried to put too much in your sketch and right here I can not do better than quote Alfred East who wisely said, "Never fall in love with petty detail. That is often a trap for the unwary. Always remember the first quality is breadth." So, eliminate useless detail and select only the essentials.

Your picture is out of value and fortunately the study of values can be taken up by one who goes about observantly. The object is always before

him. The study of values is absolutely necessary and you may regard this as the most important item. See, you have made your tree lighter in value than your ground, and your sky is darker than your mountain. You are out of value, but give me a fresh canvas and I will demonstrate in poster style the four big values of landscape.

Your sky is your lightest value because out of it comes the source of illumination (See Plate 2-aa) and it is your sky value that gives the key to your entire landscape.

The earth is your second value, because the light falling from the sky reflects on the earth (Plate 2-aa).

The hills or mountains are your third value because they catch less light than the ground so are darker in value (Plate 2-aa).

While your trees and uprights are your fourth or darkest value. Look at Plate 2-aa where I have tried to illustrate a cross-section of your landscape with the four big values, marking them 1, 2, 3, and 4. While in poster style, it is the same landscape as in 2-bb. Now squint your eyes and look at the tree you painted "out of value." It is true it is shimmering in light but closing your eyes you will notice that it stands as a dark against your mountain, your earth and your sky. Repeat this squinting, compare the earth with the sky, the mountain with the earth. You will find out that your sky is the lightest value, then your ground, next your mountain, and last your trees. Simple, eh?

You will notice in Plate 3, I have made four squares and have marked them 1 *Sky*, 2 *Ground*, 3 *Mountain*, 4 *Tree*. Now look at the illustration

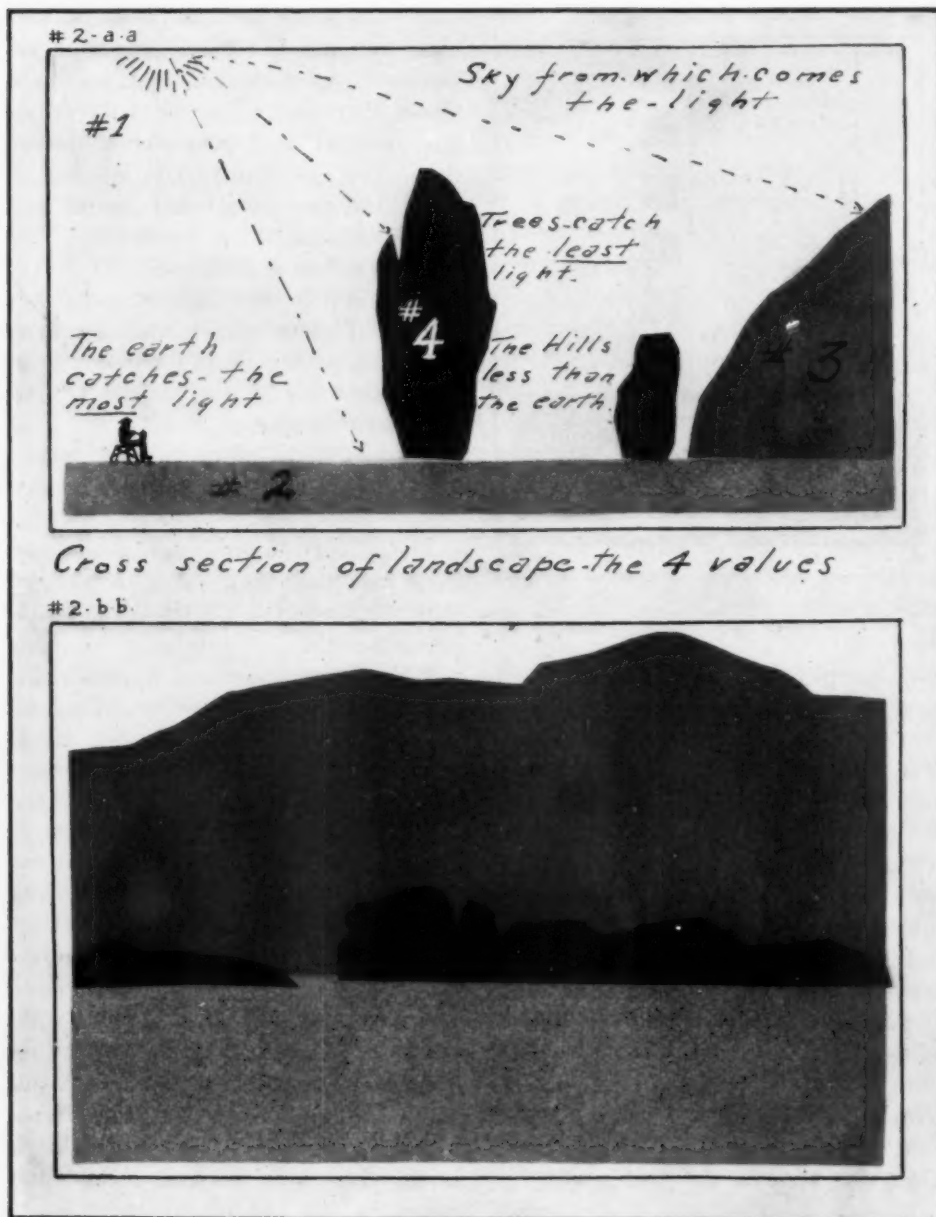


PLATE 2

THESE TWO DIAGRAMS BY MR. HOLT HELP THE ASPIRING LANDSCAPE ARTIST TO OBTAIN A VISUALIZED IDEA OF THE WAY NATURE LOOKS FROM THE STANDPOINT OF TONE OR VALUES. THE UPPER DIAGRAM IS WELL WORTH MEMORIZING.

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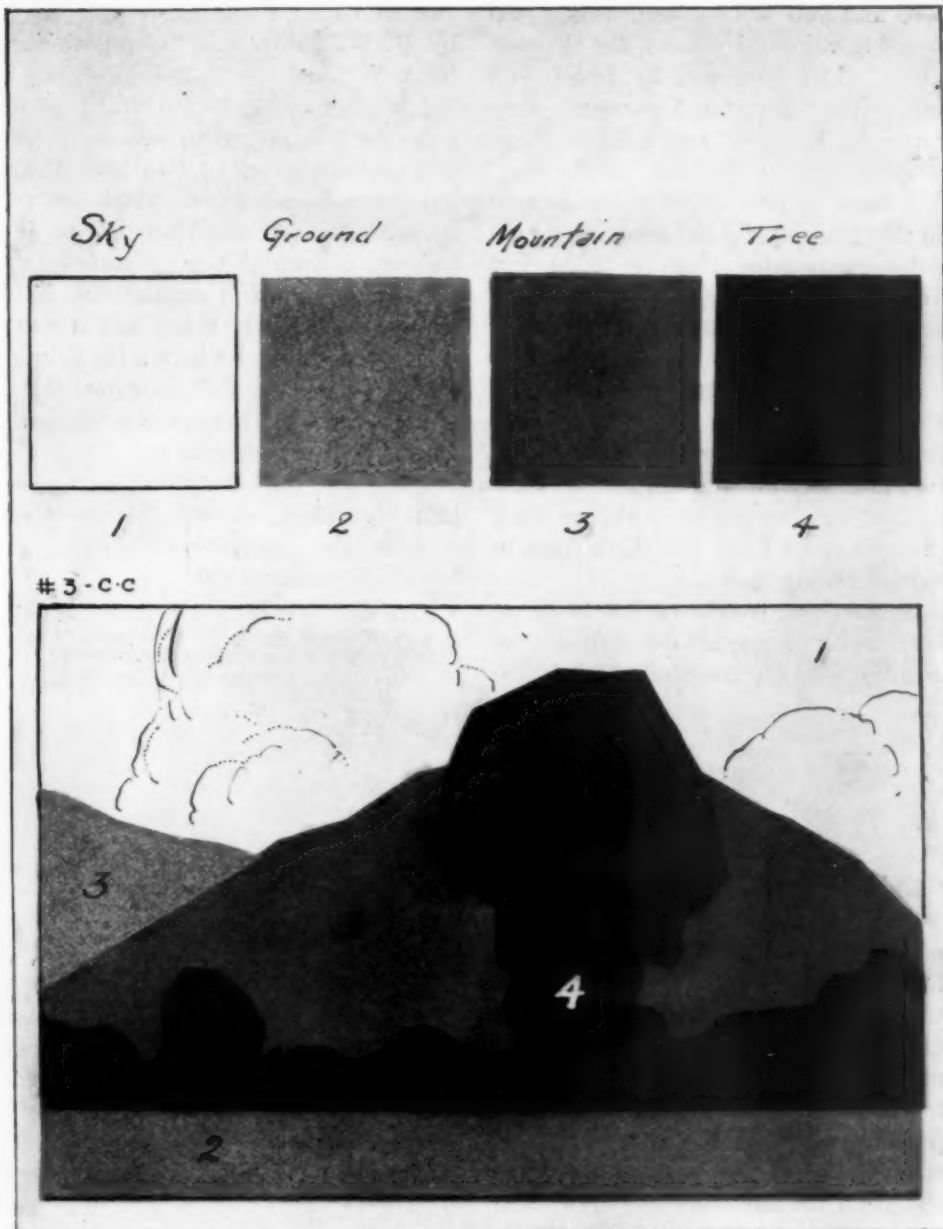


PLATE 3

RENDERING LANDSCAPES IN A FLAT, SIMPLE STYLE IS ONE OF THE SURE WAYS OF BUILDING UP A KNOWLEDGE OF TONE, VALUES AND DISTANCE. WITH SUCH SKETCHES AS A "SKELETON," MORE ELABORATE TECHNIQUES MAY BE CARRIED OUT.

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3-cc and you will see that it has the four big values; dry facts; the skeleton upon which you are to build and unless they are stated correctly, they cease to be facts and fail to carry weight.

I want you to do many landscapes in this flat poster style, selecting simple subjects, treating them in color but very flat until you have these big relations firmly established in your mind.

I am not going to tell you much at a time to confuse you. You might keep in mind the silhouette idea as illustrated in Plate 1-c, making studies of light against an interesting dark, or dark placed against light, but think them in big interesting masses.

A sketching panel say 8 x 10 seems best as it suggests the expanse of country. As for composition, I advise

you to read "Pictorial Composition" by H. W. Poore, and "Composition" by A. W. Dow.

I am not going to tell you how to paint for I want you to personally feel and see nature out of your own eyes, but bear in mind, you alone are responsible for the excellence or the inferiority of your sketch. Nature offers you many beautiful suggestions, it is for you to discover them, and if your sketch is a failure, let it be a big failure, not a trivial one. Tell your own story in your own style, in your own way with vitality and confidence.

When you have fully mastered your four big values, we will take another step in the fascinating pleasures of landscape painting for

"The summer prime is her blithest rhyme
In the being and in the seeming
And they that have heard the overword
Know life's a dream worth dreaming."

Trees

PEDRO J. LEMOS

TODAY we will see what we can learn about trees. We will select one that shows a marked division of light and shade (8a) and as it is the tree we are doing, we will give it the greatest space on the canvas. We are not making pictures, but these little lessons are the A. B. C.'s of landscape painting. Try for the character of the tree without cutting up the masses and watch for the sky holes and draw them in carefully. It will be noted that there are more toward the top of the tree than at the bottom. Here I might tell you that your sky holes must be reduced in value for if you don't, they

will shine out like electric lights on your tree and will not look like the sky showing through behind your tree.

It is true that with the heavy leafage we can only see parts of the trunk and limbs, but we must feel the structure of the tree and make it have backbone.

Look at the tree drawings in Plate 9 and the very fine pencil drawing in the larger plate. Try making many such sketches.

Now that you have made a fairly good tree drawing with a strong separation of light and shade, let us start and paint the shadow side with a wash of gasoline and blue and your light and warm side

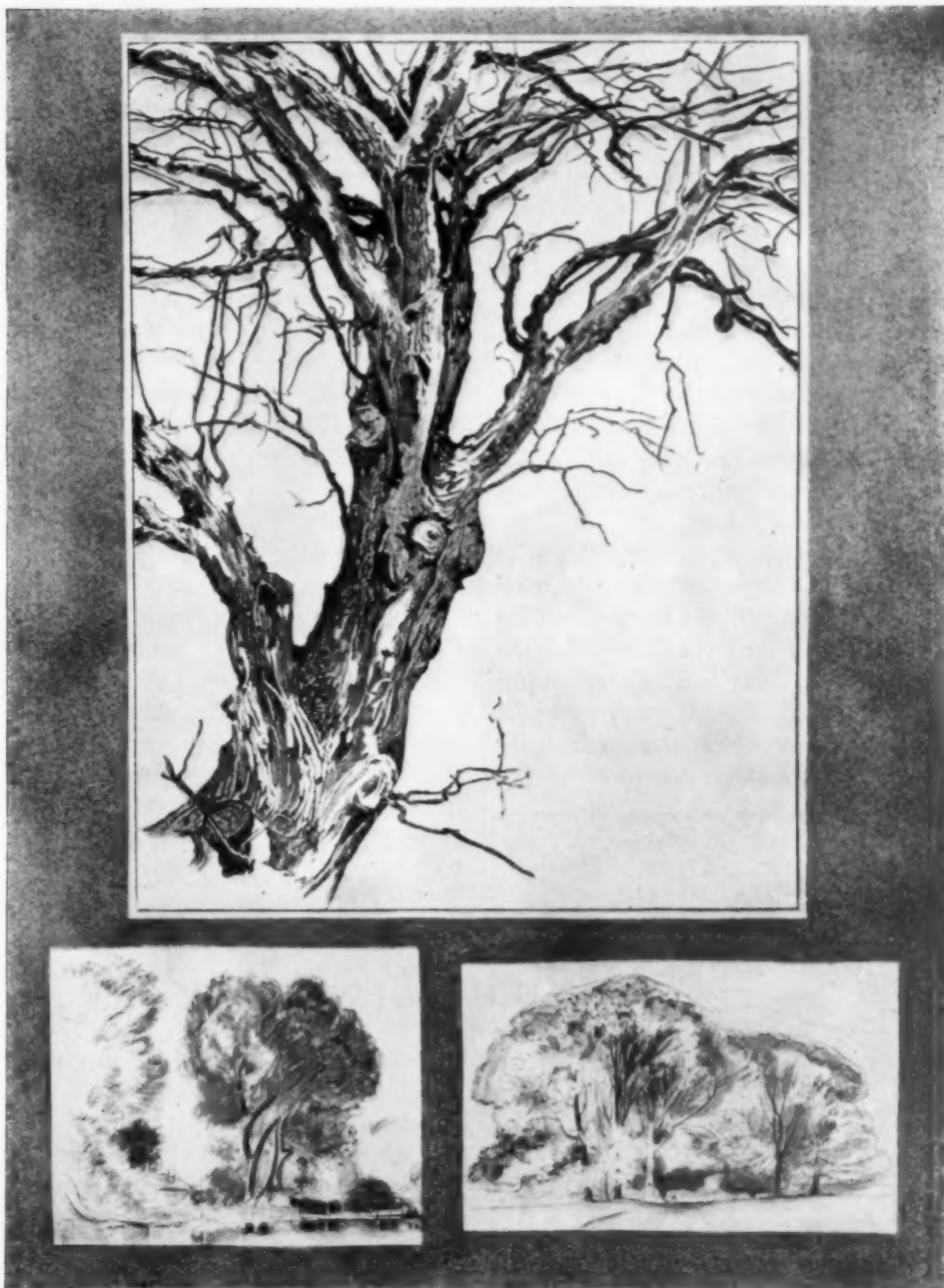


PLATE 9

TREES ARE A NEVER FAILING SOURCE OF INTEREST TO ARTISTS. THEY ARE DIFFICULT SUBJECTS FOR A GREAT MANY. DETAIL STUDIES LIKE THE UPPER SKETCH HELP TO FAMILIARIZE THE ARTIST WITH TREE GROWTH AND CHARACTER

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with a pale warm green. As the gas dries quickly, we can work almost immediately in it without picking up the under painting. From the top to bottom of the tree there is a color change just like the color transition in your sky and this same transition takes place throughout the entire landscape. In the Chart 10 with little squares I've roughly suggested the change. The tree must stand and grow up into the air. At the top the edges turn over to meet the sky, the green-grays being slightly influenced by the sky color, and near the top the greens are cooler and lighter, growing darker and warmer as they come down to the base.

At the start we do not expect you to distinguish many varieties of green that can be found in one tree, but by close study in time your eye will begin to pick out the varied transitions that are there. On the shadow or cool side, the same color transition takes place, cool cool at the top to warm cool

toward the base. In the cool colors there are some warmer and cooler than others, and this you found out when you painted your prussian blue next to the permanent blue. So we will vary our blues in the shadow side and then break greens of the same value into them.

Our tree has perspective. The central pattern recedes toward the top, but the divisions to right and left are foreshortened as they retire from you.

Notice how the trunk and roots widen out to grip the earth to keep the tree from blowing over, and how the trunks shoot under the overhanging leafage. Turn to Plate 11 and study the trees in it and see how beautifully they are done.

Remember your tree is your *Fourth Dark*, so even your lights on the tree must be darker than ground, sky or mountain. The shadow under your tree cast on the ground is lighter than the shadows in your tree because said shadow is on your second value, the ground. Each thing you paint must keep its place

Think of your trees always in broad masses and not as millions of dancing leaves. Fancy the tree before you as being covered with a large bag; you will see how it swells out toward you, turns away from you on either side, and how it turns over at the top and curves under toward the trunk.

With innumerable studies and pencil drawings as illustrated in Plate 9 you will gradually begin to learn something about trees. I am not going into details of different trees but you might glean something from "Lessons on Trees" by J. D. Harding, or "Forest Trees or Landscape" by W. Walker.



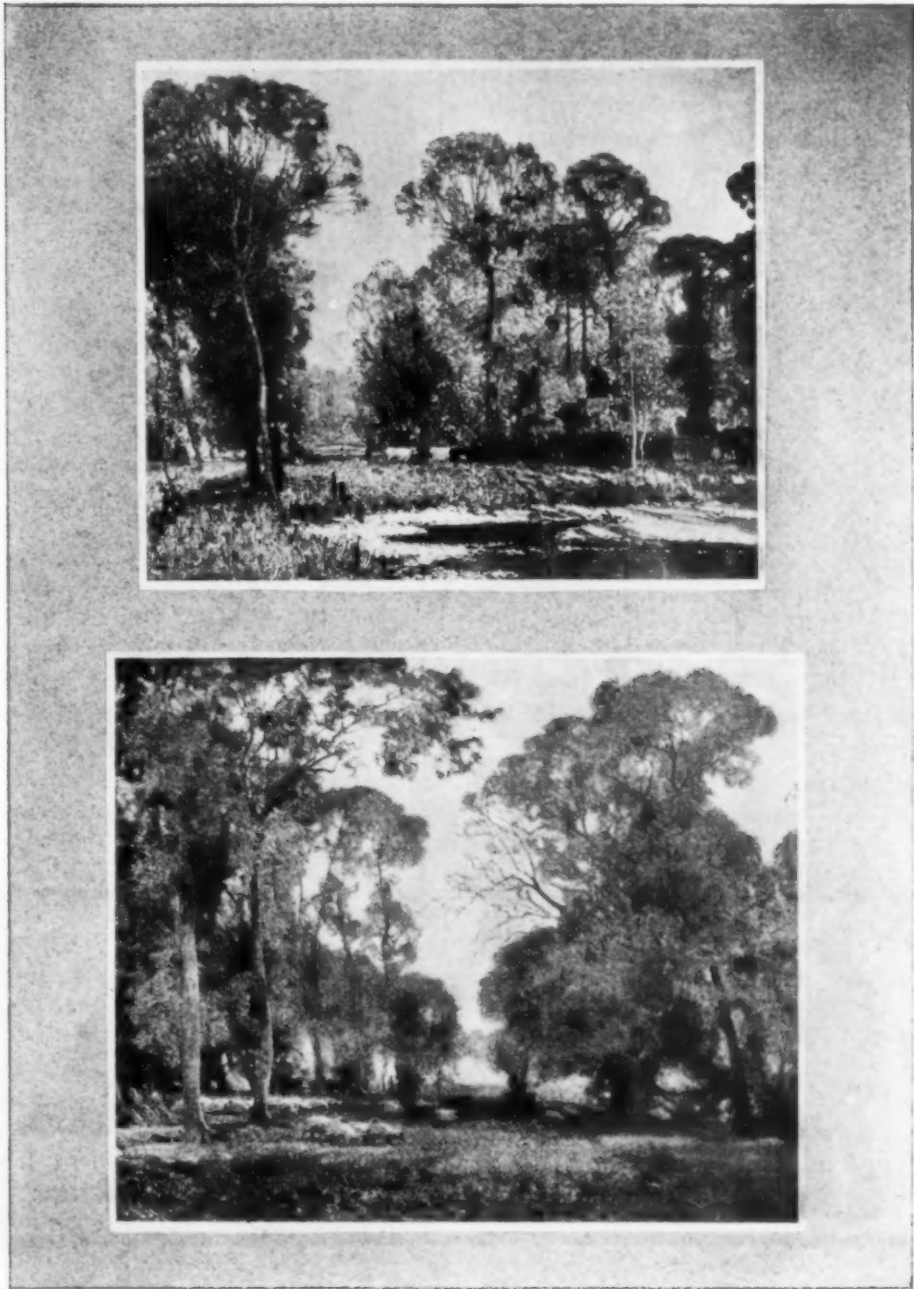


PLATE 11

TWO REPRODUCTIONS OF TREE COMPOSITIONS BY A MASTER ARTIST. STUDYING SUCH WORK FROM PRINTS OR IN ART GALLERIES WILL HELP DEVELOP GOOD IDEAS AS REGARDS COMPOSITION, ATMOSPHERE AND TECHNIQUE

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When the sun has gone, you will do well to go afield and study your four big values for the bewitching flicker of light has gone, that shimmer of light so bewildering to the novice, and at dusk before you in all their great, solid simplicity you will find your four values.

It is well when painting to select trees that suit the mood of your picture. It is certainly better that a grand old oak that has weathered the tempests be in a stormy picture than a clump of dancing and willowy birches which are typical of something lyrical. You will in time discover the different trees and what they may help you to say in your picture.

As trees recede in the landscape, they become lighter and cooler; but always keep their place as dark uprights. It is well to bear in mind "stage settings" when painting one tree behind another.

To paint a tree well requires no end

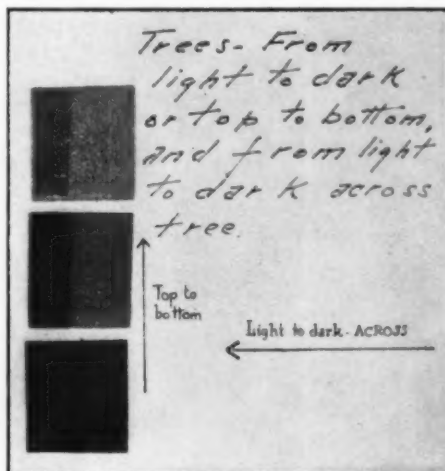


CHART 10

of hard study and one artist has said, "You may draw the same tree fifty times before you know anything about it—the peculiarities of its growth, how it may have been distorted, how prevailing winds may have affected it—the tree speaks to you, tells you its story."



O give me a green and silent wood
With a deep, bright pool near at hand
And there, with my pipe and "fishing things"

The hours would fly as tho' on wings
Filled with the dreams that solitude brings
In Nature's Fairyland!

Home-Made Japanese Lantern

JULIA W. WOLFE

AN odd and picturesque garden ornament is the Japanese stone lantern. No garden in Japan is considered complete unless it has one or more of these lanterns in it. Granite or other durable stone is the material of which they are generally made but if one is apt with tools a very creditable, effective and durable Japanese lantern can be made of concrete. This will require but a small outlay of cash, a little ingenuity, and more or less time, which one will find is well spent as the work will prove most fascinating. There appear to be untold numbers of designs of Japanese lanterns but the one shown here was made by a young boy in New York City and it is very good looking when finished.

Figure 1 is an outline sketch of the lantern in which are given its general directions, and the other figures show details of the molds in which the various pieces which go to make up the lantern are cast.

The molds should be all made of one-inch lumber dressed on one side, and the dimensions given should be followed closely. The main portion of the pedestal base mold shown in Fig. 1, consists of nothing more than a box 18 inches square with sides 5 inches high. In the center of the bottom of this box is placed a tapered wooden plug, or cone, so as to produce a hole in the cast through which a half-inch rod may pass. This plug should be made 5 inches long by $\frac{3}{4}$ inch at the small end and 1 inch at the large end. It

should be secured to the bottom of the box by a nail driven into it from below.

The pieces, a, b, c and d, which form the bevelled part of the cast, should be fitted into the bottom of the box as indicated and may be made of wood $\frac{1}{4}$ -inch thick. All of the joints should be neatly brought together and the edges should be tapered off so as to fit closely to the sides and bottom of the box.

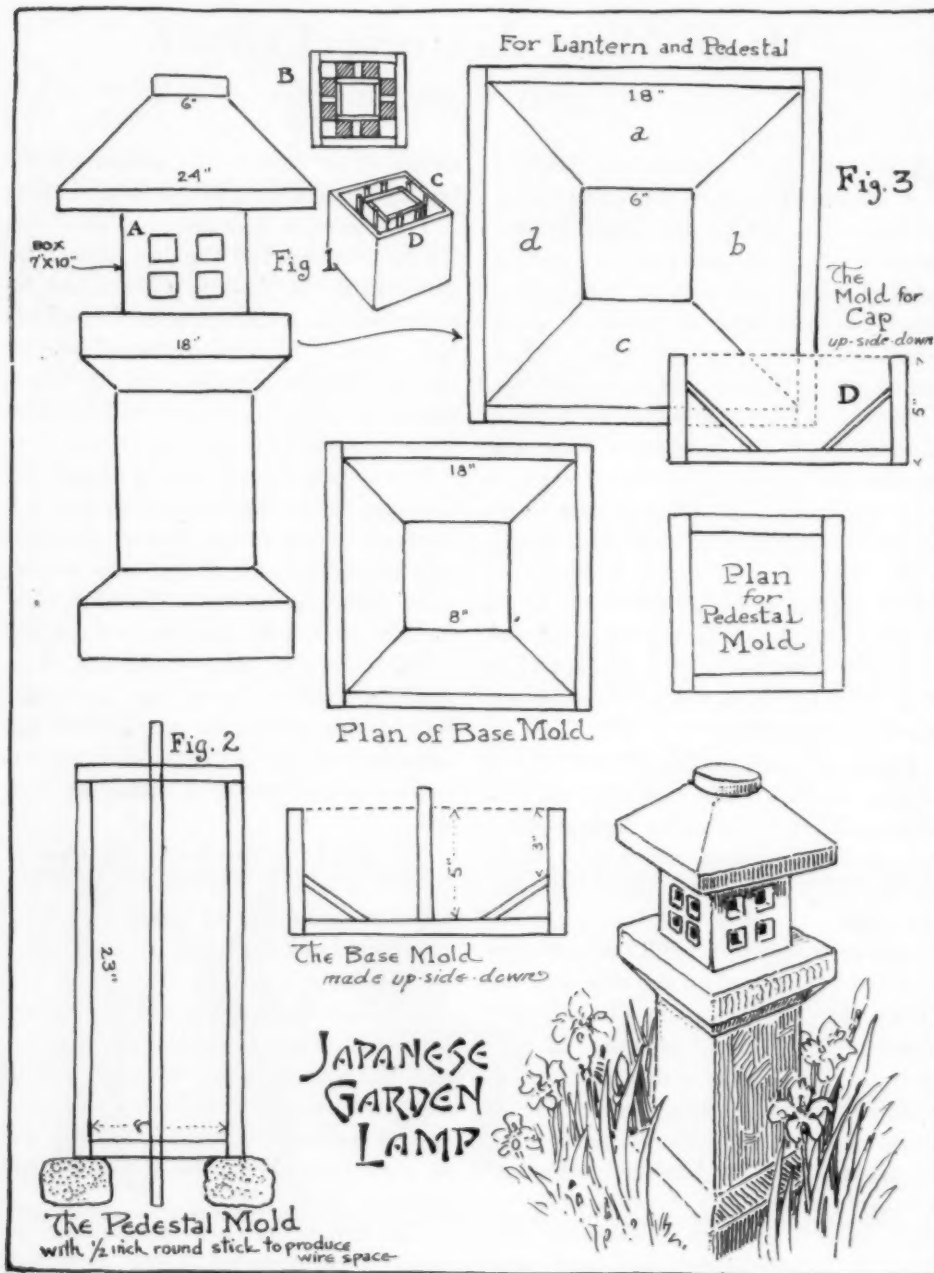
The lantern should be so designed that the base of the lantern part proper is a duplicate of the pedestal base, only that it is turned up side down when setting it in place as shown. Therefore, the same mold may be used for both pieces.

The pedestal proper consists of a shaft 8 inches square by 23 inches long. It has an iron rod running through its center the entire length and projecting for a distance of 5 inches at each end.

The mold for this should be made as shown in Fig. 2. It consists of a box 8 inches square by 23 inches long, with a bottom and top piece each having a $\frac{1}{2}$ -inch round hole in its center.

The lantern proper is a hollow square with walls 2 inches thick. In these are cast windows through which the light may radiate. The mold for this may appear somewhat complicated, but will be easy to make if the directions are followed closely.

The first thing to do is to make the core. This is shown in Fig. 1, and A. It consists of a box made of $\frac{1}{4}$ -inch wood, 7 inches square by 10 inches high. On each side of this box are secured, in



the position shown, by long, thin wire nails, four pieces of soft clay each measuring $2\frac{1}{4}$ inches by $2\frac{3}{4}$ inches by 2 inches thick. The $\frac{1}{4}$ -inch wood box will form the hollow in the center of the lantern and the clay pieces will form the window holes.

The next step is to make a box, the inside dimensions of which will be just big enough to fit closely against the clay squares. If these have been made 2 inches thick, the box should be 11 inches square on its inside. It must have a bottom as shown and should be put together around the core. Looking down on the mold when it is assembled, it should appear as shown in Fig. 1 and "B". The eight $\frac{1}{2}$ -inch rods connected with wire as shown in the sketch in Fig. 1 at "C", should be placed around the inner core before placing the blocks in position. This metal framework will act as reinforcing for the concrete lantern so that it will carry the weight of the concrete cap with safety.

The rods may be held in their proper places by small pieces of $\frac{1}{8}$ -inch wood, the holes of which should be made to fit snugly around the rods. Be sure that these pieces are flush with the top of the mold, as shown at "D" in Fig. 1. They may be held firmly in position by a small wire.

If preferred, one large hole can be made in each of the four sides of the lantern for the windows, instead of the four small holes as shown. The core for this hole should also be made of clay. Then when the lantern is complete, four window frames of wood can be made just large enough to fit into the opening snugly. On the inside of these frames parchment paper should be secured.

The next mold to make is the lantern

top or cap. This is made exactly the same way as explained for making the base, the only difference being that no center core is used and that the dimensions shown should be followed.

After having completed the various molds for the lantern, sandpaper the inner surfaces of them and give them two coats of shellac. Let this dry and then oil the surface with a fairly thin oil so that the concrete on setting will not adhere to the sides of the molds. When all the molds have been prepared as above they are ready for the concrete mixture.

The mixture to be used for this work should consist of one part Portland cement, two parts of good clean sand, not too coarse, and three parts of rock, crushed to a size ranging from that of a pea to three-eighths of an inch. If you add limestone, it will produce a lighter effect.

Mix the sand and cement together while they are dry. Then add the stone, which has previously been sprinkled or wet with water. Incorporate the stone thoroughly throughout the dry sand and cement, and then gradually add water. At the same time keep on mixing the ingredients until the whole mass is of the consistency of paste.

First, the base mold should be filled. Place it in the position shown in Fig. 3 at "A", and pour the mixture until it is filled to the top, rock the mold until the air bubbles no longer come to the surface of the mass and then level the top of the soft concrete flush with the top of the mold and allow it to stand for at least twelve hours. It should then be thoroughly soaked with water and allowed to remain in the mold for

twelve hours more, before it is removed.

In putting the molds together use as few nails as possible. After the concrete cast has been removed from the mold it should be hardened or cured. This is done by wetting it down two or three times a day.

After the base is cast, the base mold should again be assembled and a duplicate cast made from it, inasmuch as two pieces are required, one for the base of the pedestal and one for the base of the lantern proper.

The pedestal shaft should now be cast. Set the mold up for this and fill it flush with the top and jar the mold as before. Then fasten on the top with a couple of nails. This will hold the rod firmly in place and will assure its central location in the shaft. Cure this cast as you did the other one.

Next cast the lantern proper. Having placed the reinforcing in it as described above, place the mold in the position as shown in "D". The mixture for casting this should be of the same proportion as used for casting the base and pedestal. It would be well, however, to sift the stone so that the largest particles would be very small.

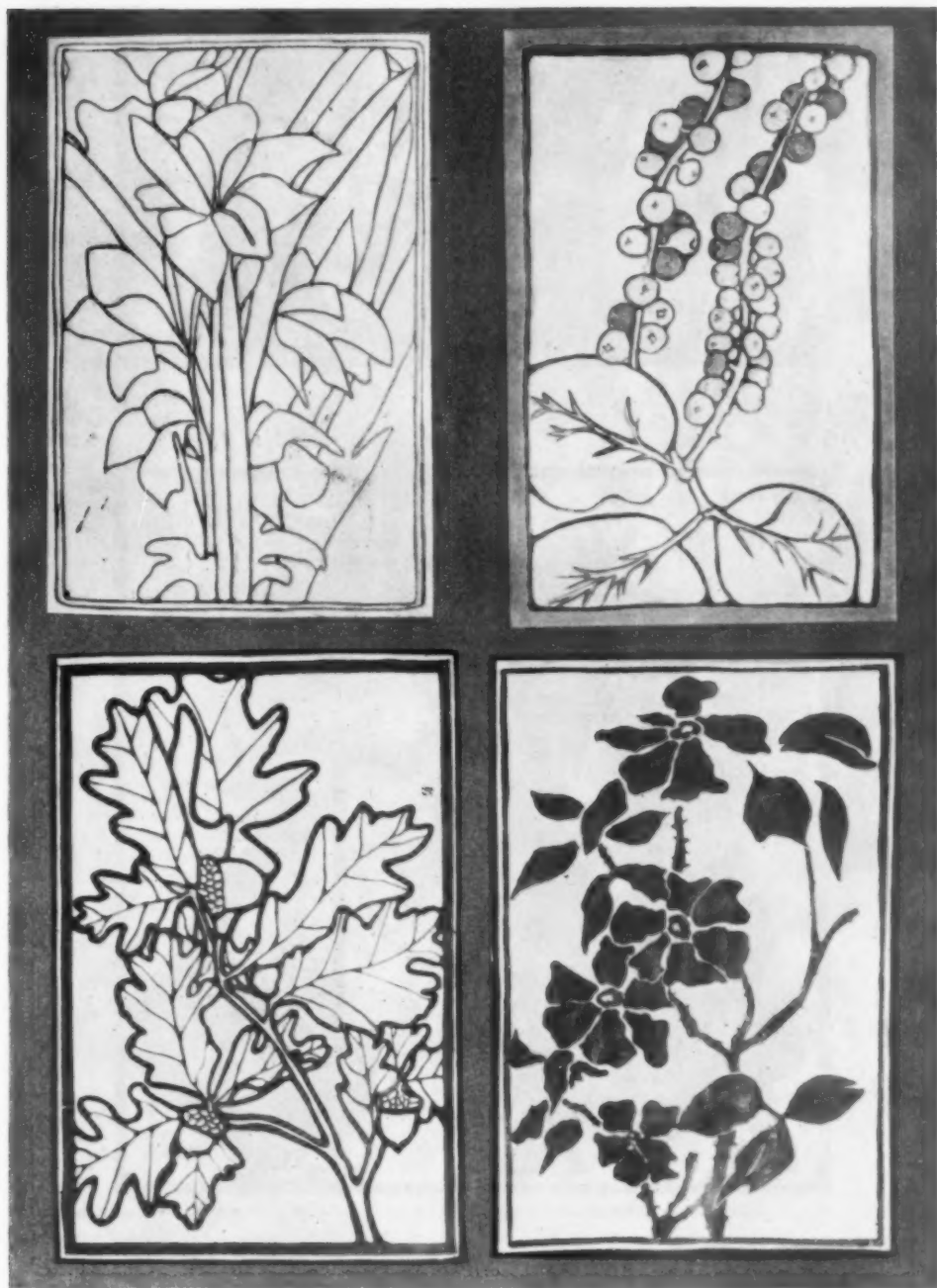
Make the mixture very thin and pour in a steady stream between the core and the outer portion of the mold. Fill the mold to the top and jar it down. Fill it again and then let it stand for twenty-four hours. If the concrete appears hard in that time the inner mold should be carefully cut away. Then the outer mold can be removed and the cast should be wet down and cured for three or four days.

The next piece to cast is the lantern top. The last piece to make is the little round flat top. This can be cast in a round box made of wood or cardboard. It should be 2 inches high by 8 inches in diameter. Fill this mold with a mixture of one part cement and three parts sand, allow it to set for twelve hours, and then remove it from the mold and round its edges off by wetting them down well with water and rubbing them into shape with a block of wood.

After pointing up the various parts of the lantern they should be allowed to stand for a short time, and then all the pieces should be well soaked with water so as to harden them. After they are well cured, they can be assembled or set up in position.

IN THE WOODLAND

In the forest lawns I see
Little ring-plots fenced around,
So that shrub and sapling tree
Thrive in safe and happy ground;
And I wonder, cannot I
Keep some little space apart
Open to the wind and sky,
For the growing of my heart.



WORK OF GRADE PUPILS OF THE ROOSEVELT SCHOOL, COLUMBUS, OHIO, UNDER THE DIRECTION OF ELIZABETH SEITZ DENIG. THESE DRAWINGS FROM THE STANDPOINT OF SPACING AND LINE CHARACTER ARE BETTER THAN THE WORK OF MANY HIGH SCHOOL STUDENTS

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SOME FAMILIAR CHARACTERS IN CHILD LORE INTERPRETED IN DECORATIVE SILHOUETTES BY ROSE R. NETZORG. ABOVE IS THE "OLD WOMAN WHO LIVED IN A SHOE"; BELOW WE SEE "MOTHER GOOSE" LOOKING FOR MATERIAL FOR SOME MORE NURSERY RHYMES.

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A SIMPLE AND EFFECTIVE TREE COMPOSITION BY SYBIL EMERSON. HOLDING TO THE FLAT DECORATIVE TECHNIQUE HELPS THE ARTIST TO CONCENTRATE ON PLEASING EFFECTS IN COMPOSITION, SPACING AND CONTRAST. SUCH DRAWINGS ARE SURE TO RESULT IN PROGRESS.

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The Camera an Aid to the Designer

WILLIAM S. RICE

DURING the past few years the camera has been used extensively by students of the arts and natural sciences, especially by those interested in ornithology and mammalogy, and to a lesser extent for design and botany. To my mind, it is far more interesting to preserve on a photographic plate for future reference or study the various wild blossoms that Nature so bountifully offers us, than to collect and press specimens in which the grace and modeling of the various flowers and leaves are completely lost, to say nothing of the color.

Then, too, the wanton destruction of many plants for herbariums has resulted in the extermination of certain of our favorite wild flowers, notably the orchids and the cardinal flower (and here in the West, the snow plant of the Sierras) in localities where they were once quite common.

It is true of wild flowers as of other living things, that photographs of them are most interesting when taken in their native haunts, because that is where we go to find them, and it is with these places that we associate them. The difficulties in the way are many, but when one has the time and patience, they are not insurmountable.

Before we go afield on our camera hunting expeditions, it is essential that we equip ourselves with the best working materials available. In regard to the outfit, it is obvious that the lighter and simpler the equipment is, the better; for in roaming about through the fields

and woods one's enthusiasm is liable to give out if he is weighed down with a heavy outfit.

Let us first make a selection of a camera. Any of the modern long focus cameras, with a bellows extension will be serviceable. I have used one which takes a picture either 4 x 5 inches or 5 x 7 inches very satisfactorily. All of the photographs illustrated herewith were taken with this camera. By means of the bellows extension one is enabled to take flowers, birds, insects, or other objects full size, because in the case of flowers, it is often desirable to have them as near the size of the originals as possible. Any good tripod will answer, also a focusing cloth, and several plate holders, loaded with isochromatic plates. These are far better than ordinary ones because they give truer color values. A yellow color screen, or ray filter, is very useful to screw over the lens when photographing blue or purple flowers. Provide also a few pieces of cardboard in size 22 x 28 inches ranging from white to black.

For this outdoor work, weather conditions must be carefully considered. It is very difficult to obtain satisfactory pictures of flowers in their native haunts in bright sunlight, and it is best not to start for a photographic field trip unless the day promises a cloudy sky. If, however, you must work on a bright, clear day, work early in the morning or late in the afternoon when the rays of the sun do not fall so directly and when there is more diffused light. Give,

at such times, quite full exposures and develop carefully, for density using a diluted or restrained developer first; afterwards adding a stronger developer if the image comes up too slowly.

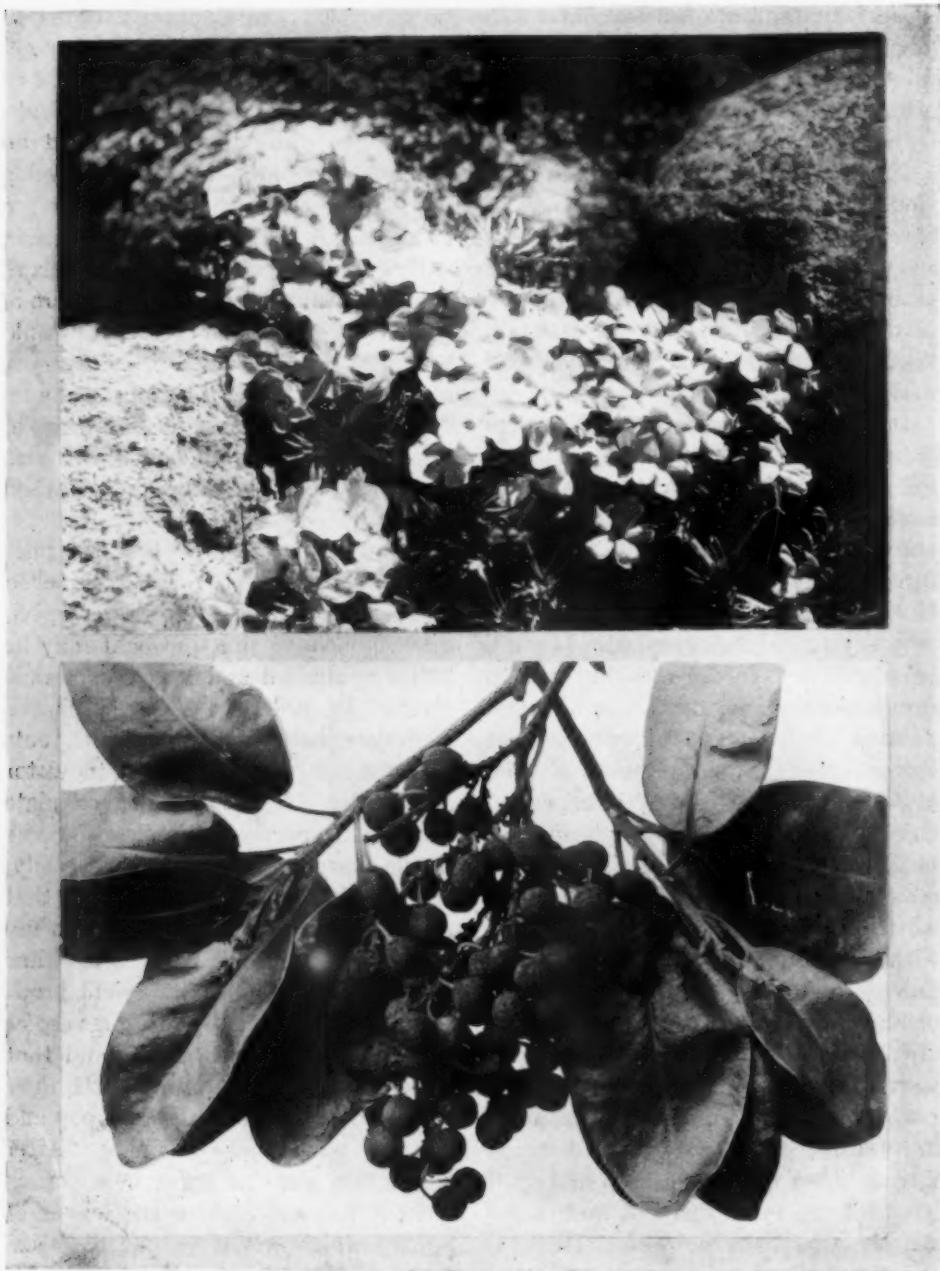
Having selected the morning of a cloudy day, say between the hours of seven and nine, a day known technically as a "hazy sun," you may venture forth in quest of the blossoms of tree or bush, and I'll warrant the assertion that you will not go far before you will find numerous subjects.

It sometimes happens that the flowers you wish to photograph need to be isolated from a background which is confusing to the eye. This is best accomplished by placing a piece of stiff cardboard of a suitable tone of white, black or middle gray behind the plant or spray to be photographed. It must be placed far enough to the rear to avoid casting shadows, that is, too decided ones. Careful pruning of leaves, grass, and brush must also be attended to before making the exposure. One must use judgment in placing the backgrounds. Flowers of light colors, as pink, yellow, blue, should have a white background when photographed with the color screen. Pure white flowers require either a middle gray or black background.

When you have located a subject worthy of your efforts to portray, arrange the background and clean away any foliage, grass, or twigs that would intrude upon the composition and spoil it. Set up your tripod and focus sharply upon the subject. There is always the ever-present enemy, the wind, to reckon with. Wait until there is a lull and then make your exposure—usually 1-5 or 1-25 of a second if the day

be sunny and the diaphragm be set to 16. If the day be cloudy, you may get good results by stopping down to 32 or even 64 and risking several seconds, say 5. In order to guard against an over-exposed plate, one should develop with a restrained developer, i.e., a small portion of the developer weakened with water, and when the image fails to appear or comes up too slowly, more of the strong developer solution should be added. In this way over-exposure may be controlled and lights and shades developed more equally. A few drops of bromide of potassium added will also assist in checking over-exposure when such is the case.

Frequently it happens that the photographer, for want of time, is compelled to resort to bringing the flower specimens indoors so that the light may be better controlled and longer exposures given. In order to have specimens fresh they should be gathered with roots the evening before and kept in water over night. A flat tin dish or plate answers this purpose very nicely. Some fragile flowers shed their petals easily, hence it is wiser to obtain buds that will open a day or two later. To my mind a wild flower looks best when photographed in its characteristic growing position without showing a vase or receptacle. Simply bear in mind that some flowers stand upright on their stems, while others trail and droop and you can never make mistakes. After posing the plant or spray in a characteristic manner, remove the leaves or flowers which would be out of focus; then focus sharply upon the main center of interest. The room in which I made my exposures had white walls, and was lighted by a window facing south.



TWO PAGES OF PHOTOGRAPHS ILLUSTRATING WM. S. RICE'S ARTICLE ON "THE CAMERA AS AN AID TO THE DESIGNER." THE UPPER PICTURE SHOWS "ALPINE PHLOX." BELOW WE HAVE THE MADRONE LEAF AND BERRIES

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PHOTOGRAPHS LIKE THESE FORM A PERMANENT COLLECTION OF HELPS FOR THE ARTIST AND DESIGNER. ONCE STARTED, THE ENTHUSIAST WILL FIND BOTH INTEREST AND HEALTH IN THIS FORM OF ART STUDY

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Placing the model a few feet away from the window I stopped the lens down to 64 and exposed from 3 to 3½ minutes on a bright day. I found it very helpful to place a white card so that it would reflect the light into the deep shadows that would otherwise be "muddy" or "flat." It is necessary to keep perfectly still while making the exposure as the least movement caused by anyone banging doors or walking heavily causes the petals to vibrate and sometimes to drop off or shift position, resulting in an objectionable blur across the picture.

There are several little tricks that are useful to know. One is to split the stalks of the plants an inch or two, particularly in the case of fruit blossoms. It is also recommended that 75 grains of sal ammoniac with a quart of water will keep some flowers fresh for almost two weeks.

It is a great advantage to use isochromatic plates in flower photography, although fairly truthful effects may be rendered with ordinary ones, when

photographing white or pale pink flowers. For reds, deep oranges, and blues or violets, a color screen or ray-filter will be necessary.

It is very important that all parts of the subject, when the flower is reproduced life-size, be in focus. If some are not, clip them away. Place the background cards just far enough away from the plant to avoid casting shadows. It is very seldom that they add to the appearance of the subject, especially if the photographs are to be used as models for the designer or the botanist. Flowering twigs may be placed in bottles and held in place by wads of tinfoil or ordinary paper stuffed around them. Of course, in the picture these should not show.

A little experimenting in handling these subjects will soon give confidence to the worker of artistic tendencies and show how many beautiful things may be done when much brains (so to speak) are mixed with the developer, lens and the sensitized plates.

Art for the Scientist

F. R. COLE

THE many kinds of illustrations for scientific work and drawings of natural history objects have been made with various mediums for hundreds of years. Pencil, wash, water color, or oil paints can be used to advantage when expense is not a consideration, but with printing costs as they are today there is a general demand for work that can be reproduced as a zinc

etching. Some fine work has been done in lithography, but we have few workmen in this country that can compete with some of the masters in Germany. Pen and ink work is sharp and clean cut and can be reproduced on zinc, and it is with this medium that the writer has had most of his experience. Stipple paper and black crayon are used by some artists, and they reproduce

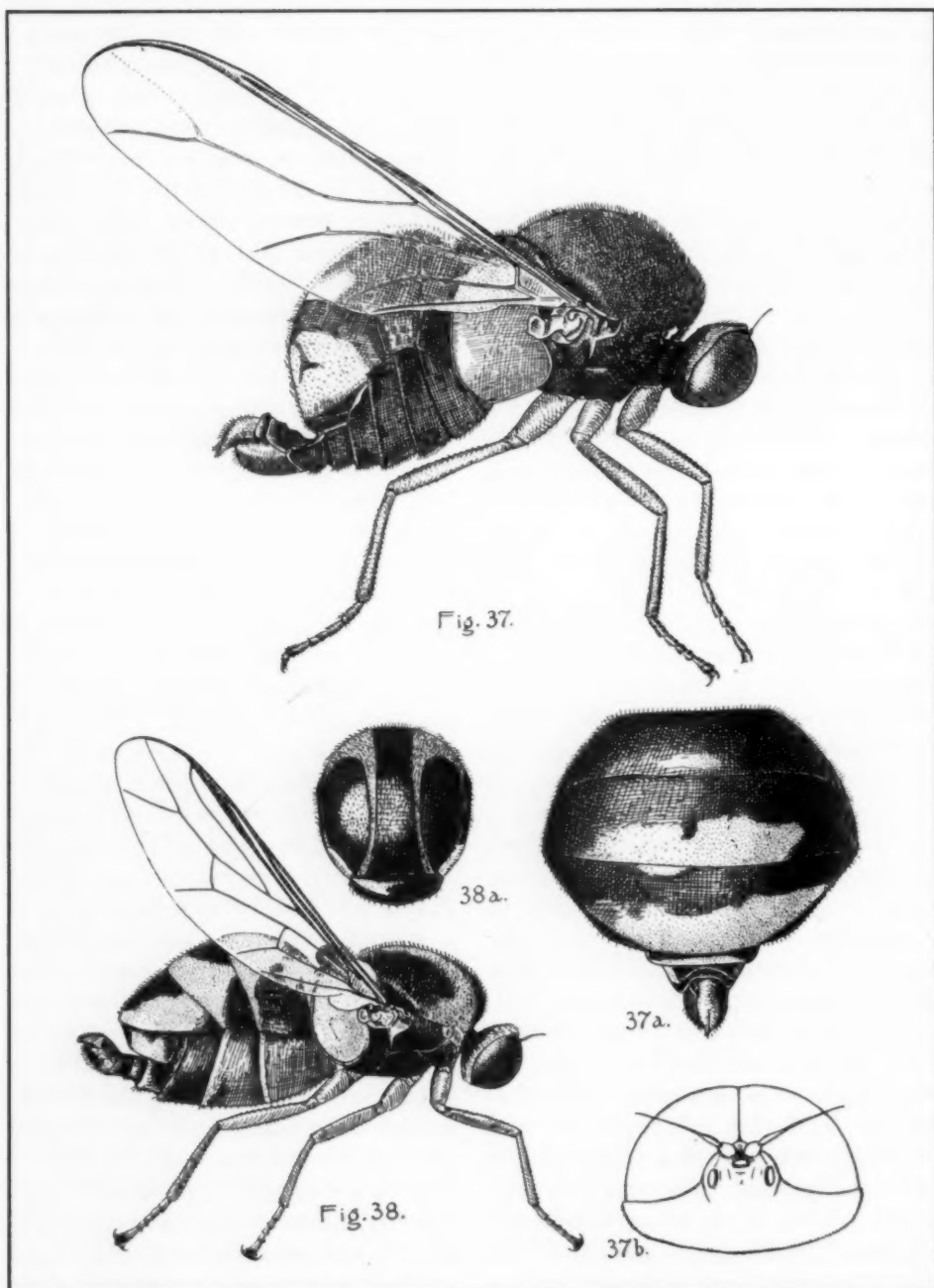
as zinc etchings. This method is rapid but lacks some of the snap and clear-cut appearance of line and stipple work when that is properly handled, so that the saving in time is not so much of a consideration.

Line and stipple work is suitable for drawings of birds, mammals, insects, fish, flowers, trees, etc., and is very satisfactory when fineness of detail is required. The writer was at one time employed by the U. S. Department of Agriculture in making drawings for some of the government bulletins and most of this work is done in pen and ink. Some scientists are satisfied with outline drawings of certain structures on the animals they are working with, but much is to be gained by giving an occasional drawing of the entire animal. In works of a scientific character absolute accuracy in detail is of first importance, very small differences sometimes being the basis of different species, and a scientifically accurate diagram is what some of these workers want. Little things like perspective and foreshortening do not worry the average scientist and the artist may have to exaggerate certain structures in order to make them stand out on the drawing as they theoretically should stand out.

As most of the writer's work has been with insects these forms of animal life are used here as examples. The illustrations used with this paper will give an idea of the type of drawing used to give the general appearance of the insect, or, as it is often called, the "habitus," and grouped around the main drawings are enlarged details which are important in the classification. Most insects are so small that they must be magnified in order to

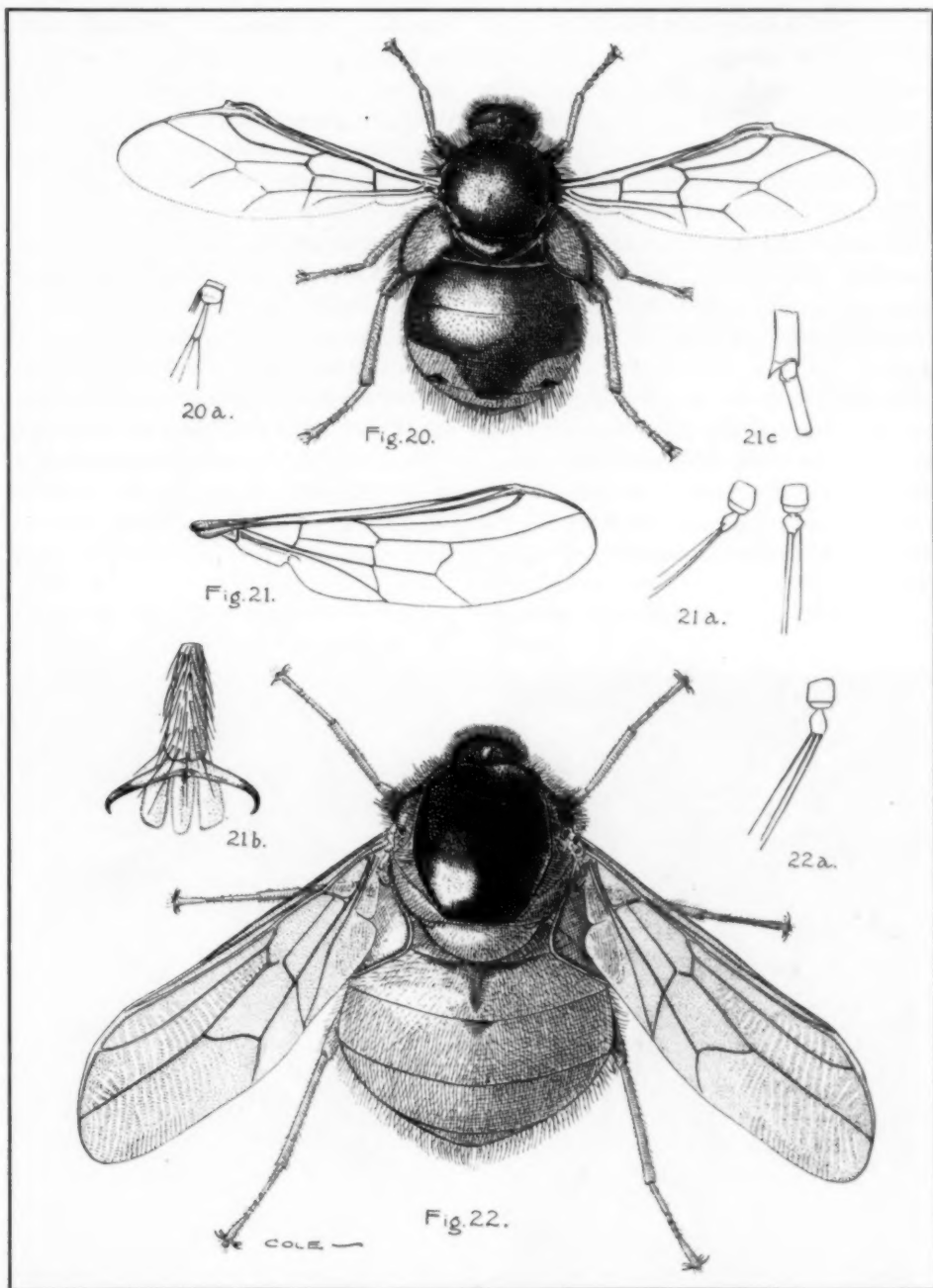
see the detailed structure, the insects illustrated in the accompanying plates being about the size of the common house-fly, or slightly larger. Many are so small that no detail can be made out with the low powers of the microscope, and these must be studied with a compound microscope, which greatly increases the difficulty of drawing. There are certain rules generally followed in making these drawings, one of them is that drawings of the dorsal aspect shall be bilaterally symmetrical, the other that lateral views shall show only one side of the insect (one wing, if there are two, three legs, etc.).

Different kinds of work require a different technique. Beginners usually do most all of their shading with stipple, and perhaps it is just as well until they learn to control their lines. When line work is mastered some fine results can be obtained and it is much less trying to the eyes. Stippling can be used in careful shading and in representing certain textures; if done under a reading glass there will be less eye strain. There is no reason why a person should not strive for an artistic effect in a scientific drawing, leaving in high lights and putting in shadows. After working for a year or two the artist will arrive at a method best suited to his capabilities, and individuality will enter in here just as in other lines of art work. Accented line can often be used to good effect in shading and carefully handled cross-hatching is very satisfactory. A pen and ink drawing cannot be a photographic representation of an object and we have to overlook certain things to get the desired effect; it is a more or less shorthand interpretation of the object. In drawing a squirrel or an insect one



TWO PAGES DRAWN BY MR. COLE AND USED BY THE GOVERNMENT IN REPORTS ISSUED BY THEM. STUDENTS IN THE BOTANY AND SCIENCE CLASSES SHOULD BE ENCOURAGED TO HAND IN NEAT AND WELL PLANNED WORK, EVEN IF IT IS ONLY RENDERED IN PENCIL.

The School Arts Magazine Alphabeticon, September 1922



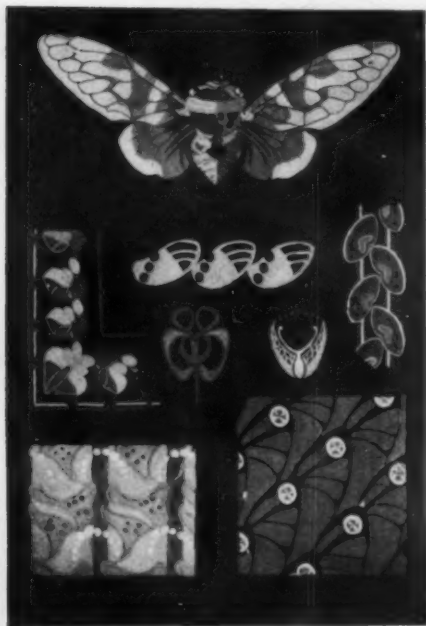
NOTICE THE VARIED TECHNIQUE USED FOR THE DIFFERENT PARTS. THE ABILITY TO SHOW TEXTURE BY THE STYLE OF LINE ONLY COMES WITH STUDY AND PRACTICE.

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cannot put in every hair, but the general effect can be obtained. Some students make the mistake of drawing too large and expecting to get the desired results from reduction and it is true that many defects are smoothed over in a great reduction, but there is a great deal of surface to cover with lines and a smaller drawing will often look better; the drawings used with this paper are reduced about one-third from the original.

It is difficult to do scientifically accurate drawings and at the same time do other art work with a broader treatment; the artist trained in detail work will have to pull against the tendency to draw with too much detail, too many

leaves on the trees and too many rocks in the landscape. Many can strike a medium however, if the habit is not too deeply ingrained, and be able to make drawings accurately and at the same time with a certain breadth of treatment. There are of course tricks in every trade and the student will gradually learn some of these if other artists do not tell him. There is no short cut to successful art work for most of us, least of all to satisfactory drawing of natural history objects. It takes long practice, hours and hours of it, and the artist has to be interested in something more than the money he is to get for his work; he has to study something else besides the time clock.



TWO DESIGN PAGES BY STUDENTS OF THE NEW YORK HIGH SCHOOLS. THE ONE ON THE LEFT SHOWS HOW NATURE MAY BE USED AS A SOURCE OF DESIGN AND COLOR.

"Vitalizing Art"

W. R. YELLAND

THE STUDENT about to begin a life of teaching, faces a big field of labor and opportunity. Our work should be our contribution to society. It is our opportunity to plant a mile post a little closer to a realm of better things. Our efforts naturally will be to bring about a new inspiration and create perhaps, thoughts and ideas which we hold and have agreed to carry into the field.

Art is that which I have chosen to take. What is it, and how shall it be taken? What is the relation of it to our ideals, to our work and to the age in which we live? What methods are we to use, and how are we to interpret them? All are questions which have confronted us. These will confront us again and again as we work, yet in mind at least these questions and their solutions must be well outlined before we begin work.

Neither material alone nor mind alone can create art. The creation of art must come as a result of the two together for they are indispensable one to another and ever interactive. The mind that we put with the material must be strong and truly inspired—for art is as a living thing—the source of which must be an unconscious expression of its cause, for great art can only be produced through positive forces demanding it. It is not individual but is an individual expression of what has accumulated in minds of men. Thus it may readily be seen that none but the strongest of minds can adequately

give rebirth to an expression which will truly uplift and carry the people ahead. Only he, who is able to lift himself up and out of the group in society where he has lived, can lead.

The greatest part of the material in which we are to work must be human beings. Our work only to a slight degree will be in the manner of a sculptor fashioning clay or of the designer with his figures or the artist with his canvas. Our work must be to raise the imagination of people so that their idea of beauty may not be distorted and that their focus on that which is good may be correct.

Here is where the greatest test of our strength must come. Here is where our aim must be tried to see if it be of worth. Here is where we must show our ability to enter into fellowship and unity with the community, yet always dominating—dominating, however, in a manner which must be unconscious to ourselves, through a desire to work for their ends—there must always be that feeling of co-ordination. With our ideals before us, let us take the people into our confidence, enough, at least, to show what we find in our subject. In this manner will we grow in our work and we will find a community growing about us. Can we not make ourselves indispensable to that community?

Studio work with our own individual work is helpful. It may be used to give people confidence in us and to help them to see what we are striving for. Classroom work is a bigger field than the

studio. Here is a chance for actual contact with people which is the greatest material with which one striving to create can work. Still the field is limited. We must follow up the channels afforded to us by the classroom, out into the social life of the community.

In teaching we will, I hope, show individuality and imagination, for the work will not be the giving of any unusual amount of knowledge. There are plenty of people with the same amount of knowledge we hold willing and ready to teach.

We will probably proceed along the usual line of teaching using five formal steps in the work, namely: Preparation, which is showing how the thing already studied applies to the present work; then Presentation, bringing about new facts; thirdly, Comparison and Contrast; then Generalization, and lastly Application. If our work goes no further than this we have used but a part of our opportunity.

I believe that there is a great field in correlating the subjects the student studies one to another and to the things in life. Certainly studies should be related. Harmony of rhythm should be there and made clear to the student. This harmony should be related to the outside fields of science, invention, psychology, etc. This properly presented to the student would act as a stimulant. He would be able to look ahead and relate in some way the things that he was studying to the goal he had in mind.

It is important that influence be used so that every child will have some conception of art. The child will probably not wish to follow up the work in after-life; however, it is a course so

involved with qualities of character that he should have some knowledge of the work. We as teachers should aim to fit the student with courses that will open for him and help him through any avenue he may follow in after-life. After leaving school the child will develop so that this will be beyond the teacher's knowledge and power.

Studies should be pursued that strengthen him that he may change his occupation and purposes as ripper experiences and varying conditions allow him to exercise for himself volitions that will have a real comprehension and individualistic character. The school can only be looked upon as a means of education in a highly civilized community.

Our best effort can only fit the student to live strongly and happily. Art surely is a big factor in the proper development of a life. It is interwoven with many things. Especially do we find it an expression of personality, character, strength, hope, sorrow, etc. Without some knowledge of art we are only partly developed. We are unable to distinguish what is good and bad taste. Many of us today have reached a high plane in the intellectual and moral world but we still fall short of the old Greek, for along with these two he possessed a knowledge of art which made him the highest type of man the world has known.

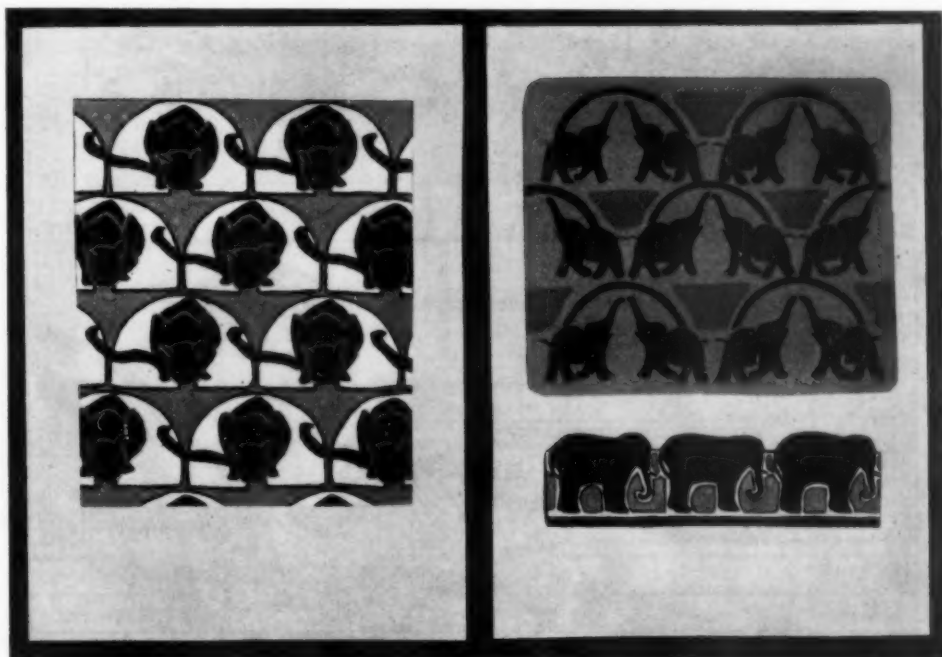
To a certain extent every time we put our hand down with the paint brush or chisel, or pen or what not, we express our strength and character. The majority of us today cannot chisel or carve or build. What is more deplorable, we cannot read in the works of other men that which is good and well wrought.

And by art I do not mean just the carving and painting alone. The compilation of the age has made art somewhat different than it was in Greek times. Today it is interwoven with many things, such as dirty alleys, crowded tenements, etc. These, of course, were unknown in olden times. Today they stand as open wounds and sores to the advancement of art and enlightenment.

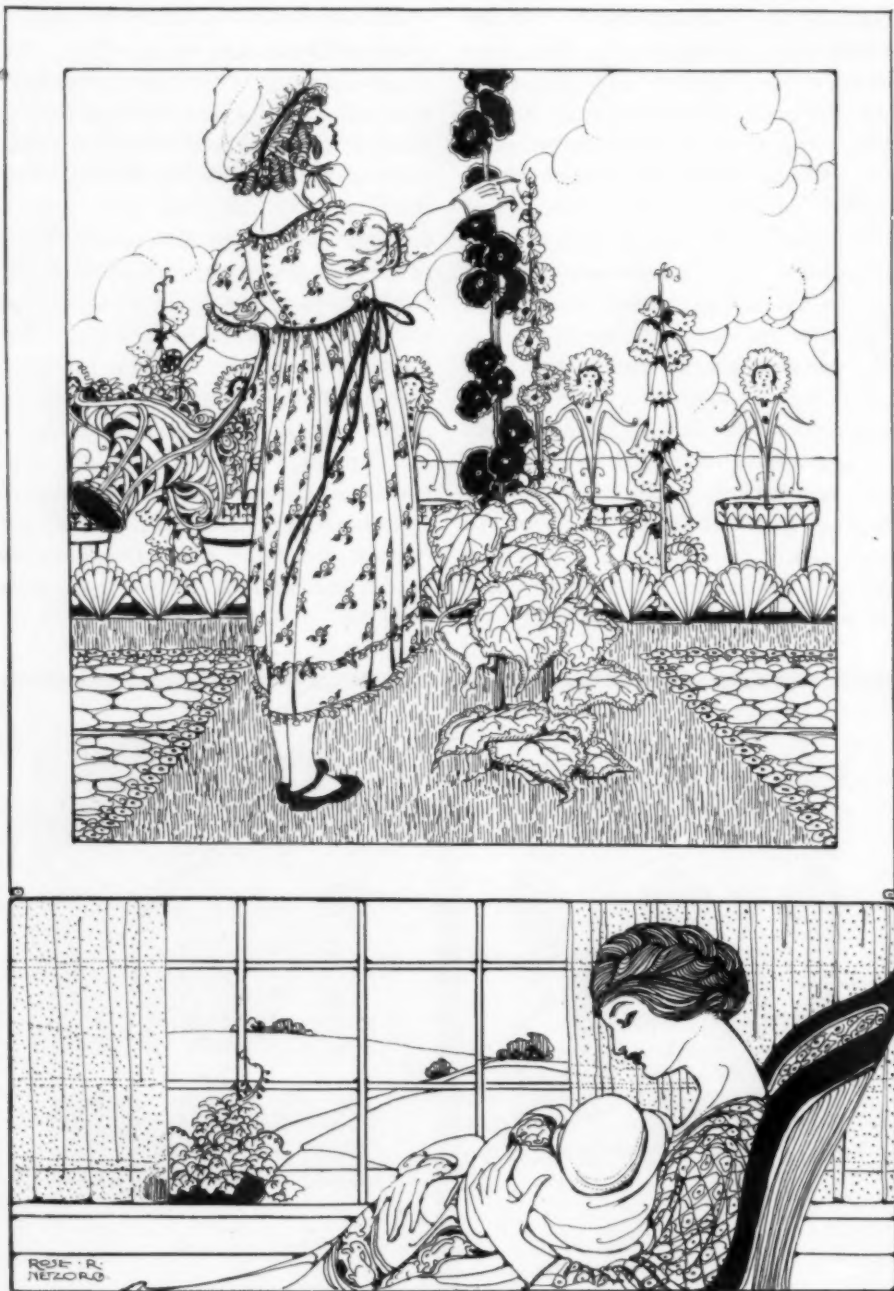
We must begin at the bottom and think of a preventative for the existence of poor conditions before we can begin to create anew. Public sentiment and effort are factors to be called upon. Many are required to carry the work to completion.

Now, it would be impossible to insist that everyone of the community or

school be driven to study or work at what we think is so worth while. How much better it would be to gradually dominate over them through our interest in the work and bring them to our point of view. Can we not show them their need? Can we not organize different societies or direct the attention of societies already formed towards some public welfare work? It is only through sentiment begun this way that dirty alleys are cleaned; that yards are improved; that playgrounds are brought about. Where a few imaginative minds take up the work and keep the question ever before us, public sentiment will gain headway. Beautiful parks, civic centers, museums, opera houses, boulevards, etc. will be forced upon us in time.



TWO "ALL-OVER PATTERNS" SENT IN BY STUDENTS OF
NAPA HIGH SCHOOL. LOUISE D. TESSIN, INSTRUCTOR.



TWO MORE FAMILIAR NURSERY RHYMES BY ROSE NETZORG. NOTE THE DELICATE PEN RENDERING. ABOVE IS "MISTRESS MARY, QUITE CONTRARY"; BELOW, "BYE BABY BUNTING"

The School Arts Magazine Alphabeticon, September 1922

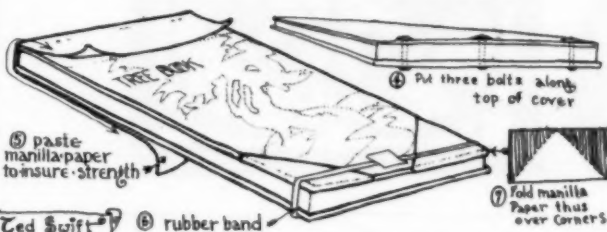
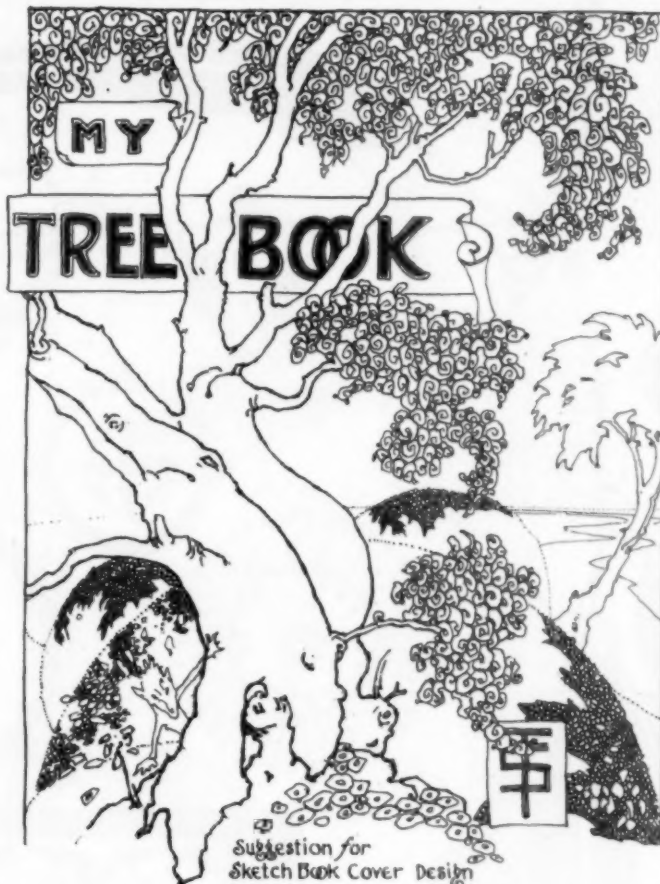
HOW TO MAKE THE SKETCH BOOK



① cardboard slightly larger than tablet



② select a good paper suitable for pen and pencil



⑨ canvas or corduroy case for carrying sketchbook

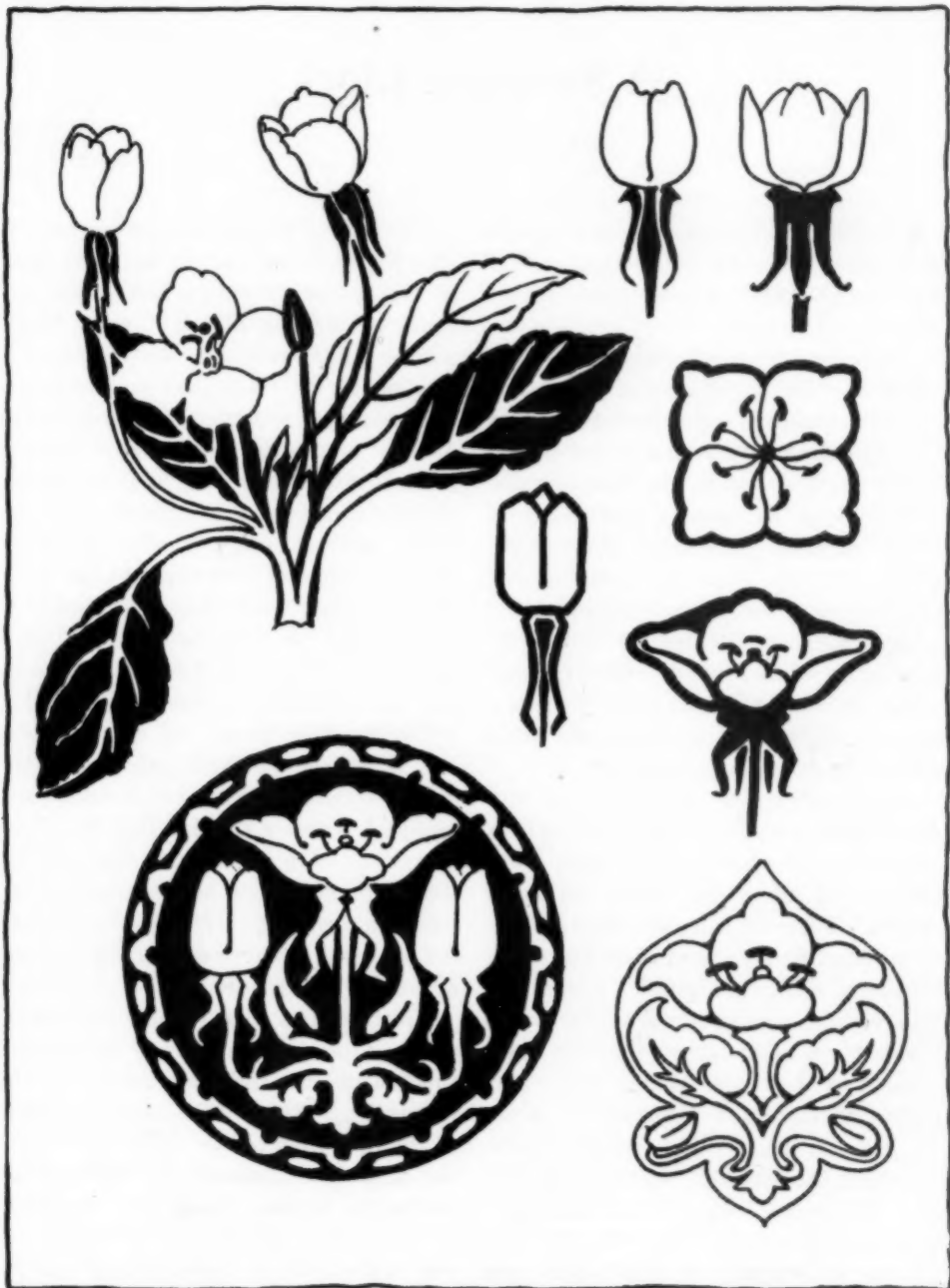
AN INTERESTING PAGE BY TED SWIFT. IF YOU ARE INTERESTED IN A PRACTICAL OUTFIT FOR YOUR SKETCHING TRIPS, THIS SHOWS YOU HOW TO MAKE ONE.

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TWO PAGES OF STRONG, WELL-HANDLED DESIGNS BY WM. S. RICE. THE ABILITY TO SKETCH A PLEASING COMPOSITION FROM A PLANT OR FLOWER AND TO DESIGN GOOD MOTIFS FROM IT SHOULD BE ENCOURAGED MORE IN ART STUDENTS.

The School Arts Magazine Alphabeticon, September 1922



MOTIFS PLANNED FROM NATURE FORMS, IF WELL DESIGNED, CAN BE USED IN MANY FORMS OF CRAFTS WORK. THE SIMPLER MOTIFS ARE GENERALLY MOST EFFECTIVE.

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A Sunshine Clock

JULIA W. WOLFE

A SUNSHINE clock is an interesting thing to make and any boy who has spare time will like to make one we are sure.

These stationary sundials are usually made of stone, sometimes of metal, but you can make one out of pasteboard and use it in the house as well as out doors. Never leave it out in the dew or rain.

First you will need a sheet of perfectly smooth pasteboard that is not blistered for it must lie perfectly flat to give a true dial. Second have a ruler with the inches marked off in halves, quarters, eighths, and sixteenths; third a hard pencil with a fine point; fourth a pair of ordinary school compasses; fifth a sharp knife and some good glue.

Take your ruler and draw on the pasteboard a square measuring exactly thirteen inches along each edge, then cut it out along the lines you have drawn. Directly through the middle of the square, from top to bottom, draw the line as shown in Figure 1. Across the square, four and one-half inches from the bottom edge, draw the line BB, making it just ten inches long, five inches on the right and five inches on the left of AA. Eight inches above BB draw the line EE, making this also just ten inches long. Then draw the side lines joining EB on the left and EB on the right. Extend each line two inches below EB. Go over all the measurements carefully a second time to make sure you are correct.

The face of the clock must be exactly like Figure 1, no matter in what part of the country you live, but when you come to spacing off the hours, there will be differences. One need not be an astronomer or even have a knowledge of geometry in order to do this correctly. All that is necessary is to follow closely the tables for spacing the hours on a dial already worked out and given here.

We will take New York City as a sample dial and this will do for any place in a direct line east or west of it—that is, any place in the same latitude. Look on the map of the United States and see what places this will include.

For the hour points, on the left side line, EB and the right side line, EB, measure carefully and make a dot just two inches above the line BB (See GG, Figure 2). On these same lines make the other dots four and five-sixteenth inches above BB (HH, Figure 2) and seven and eleven-sixteenths inches above BB, II (Figure 2.).

This finishes the spacing on each side of the square. Now, along the top line measure three and one-sixteenth inches from the middle line, AA, first to the left, then to the right, and make the dots JJ. Measure one and seven-sixteenths inches along the top line of AA and make the dots, KK, and you will have all the daylight hours from five o'clock in the morning to seven o'clock at night—a long enough day surely.

Go over these spacings again and be sure you have made no mistakes in the sixteenth-of-an-inch measurements for even so small a space makes a great difference in a dial.

Take your compasses and place the point where the upright line, AA, crosses the bottom horizontal line, BB (Figure 2) and draw a circle two inches in diameter as shown in Figure 2. Move the point of the compasses to the top of the circle where it crosses the line AA (Figure 2) and draw a circle eight and one-half inches in diameter. With M still as a center, draw the last and outside circle ten and one-quarter inches in diameter.

When your three circles are made, lay your ruler down flat with the edge touching the dot F on the left side line and L in the center of the small circle and draw a perfectly straight line from the second circle to the small inside circle. This line, if extended through the circles, would meet the dot F on the side line and the center L as shown by the dotted line in Figure 2. Draw similar lines from G, H, and I on each side line also F on the right side line and J and K on the left and K and J on the right of AA at the top, always placing your ruler so that it will touch each of these points and the center L.

Between the outer and second circles draw the figures for the hours beginning with five at F on the left of the dial. The horizontal line, BB, is always the six o'clock line for any dial, the upright line, AA, is always noon or twelve o'clock line, and the five and seven o'clock lines, FF, are always the same distance below BB that the lines GG are above BB. The side lines, EB, and the top line, EE, may now be erased

though it will do no harm to leave them. The circles on the dials for any place are made exactly as in Figure 2.

Now that we have finished the face of our sunshine clock, we will take up the mystery of it and furnish a shadow that, by the wonderful power of the sun will move around the dial, point to the hours we have marked, and keep good time. We can do this by cutting out a three-cornered piece of pasteboard and standing it upright on the twelve o'clock line. This triangular piece, called a gnomon, looks simple enough, but just any kind of a triangle of any size will not do. Each latitude must have its own gnomon with an angle corresponding to that latitude. The triangle, or gnomon, for any place must measure on the bottom edge exactly five inches to fit the dial face made by the measurements here given.

For New York City draw your horizontal, or bottom line NO (Figure 3), five inches long and your upright line OP four and three-eighths inches high. Be quite sure the line OP is at right angles to the line NO. Draw the slanting line from P to N. Within the triangle just above the bottom line write "bottom" so that when the gnomon is cut out you will see at a glance which is the bottom edge. Use your sharp knife in cutting out the gnomon and have your edge smooth and true, otherwise it will cast an uneven shadow.

The next problem is to make the little gnomon stand upright on the face of the dial and Figure 4 solves it. On a fresh piece of pasteboard draw an oblong six inches long and two and three-quarters inches wide. Divide this oblong into eight equal parts

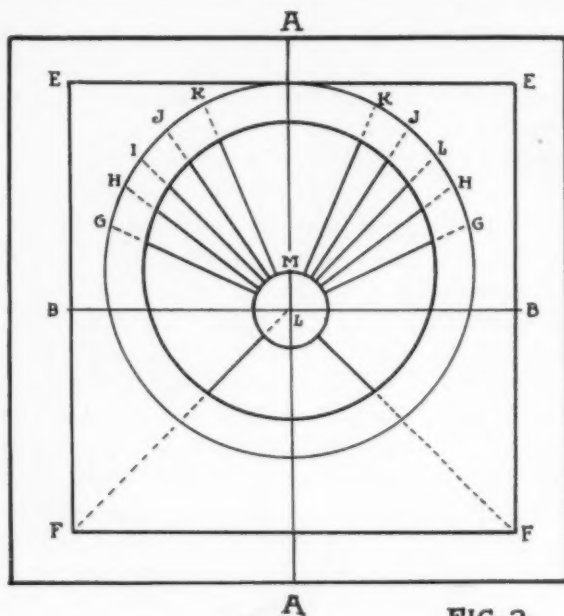


FIG. 2.

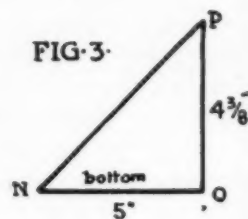


FIG. 3.

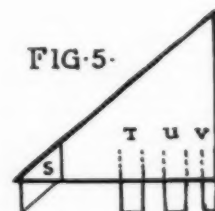


FIG. 5.

DIAGRAMS showing construction of a **SUN DIAL**

This gives you 8 braces

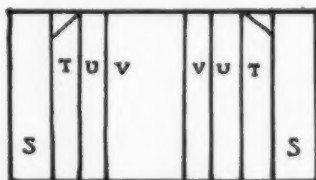


FIG. 4

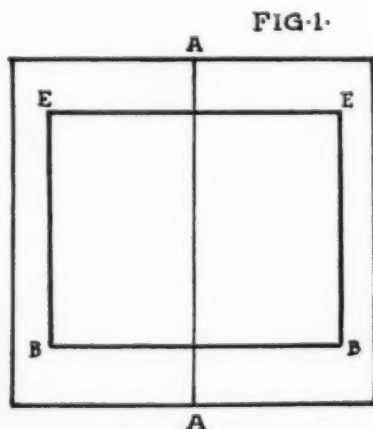


FIG. 1.

three-quarters of an inch wide (Figure 4), and three-quarters of an inch above the bottom line draw another line, (QR, Figure 4). Cut your oblong out now and score the line QR by lightly drawing the blade of your knife along its whole length to make it bend easily and evenly. Cut the oblong into strips according to the lines drawn across it. This will give you a little package of oblong cards. As nearly as possible cut two of the cards like SS, two like TT, two like UU, and two like VV. You will notice that while S and S are exactly alike, the same shape, the slanting lines at top and bottom are reversed which is also the case with TT, UU and VV. This is because four of the strips are braces for one side of the gnomon and four for the other side. Bend each brace along its scored line and try it on the gnomon in the position shown in Figure 5. If any extend above the slanting edge of the gnomon or over the hour line on the dial, cut them off a little. Glue S, T, U, V to one side of the gnomon as in Figure 5. The bend on each brace must be exactly even with the bottom edge of the gnomon, and the part below the bend must turn out and away from the gnomon as in Figure 5. Let the glue dry thoroughly and then put the braces on the other side. When that glue is also dry, spread glue on the bottom of the braces and the bottom edge of the gnomon. Stand the gnomon upright on the twelve o'clock line with the point just touching the center of the small circle (L, Figure 2). Press the gnomon, as well as the braces, down close to the dial and hold it until the glue keeps it in place, for there must

be no open crack between the bottom edge and the face of the dial. Be quite certain also that it stands evenly on the twelve o'clock line and is upright, slanting neither to one side nor the other.

When all the glue is dried, your little sundial will be ready to keep time for you. Place it on a table in a sunny window or on a perfectly level support out of doors, where the sun lingers longest and set it at twelve o'clock, that is, when the hands of the clock point to twelve, turn the dial so that the edge of the shadow of the gnomon will lie along the twelve o'clock line. In a short time go back to the sunshine clock and see how far the shadow has moved. At one o'clock look again and you will find the shadow on the one o'clock mark. Do not decide that your dial is not perfect if you sometimes find it a little slower or a little faster than the clock. There is always a slight variation between dial time and clock time caused by the movement of the earth.

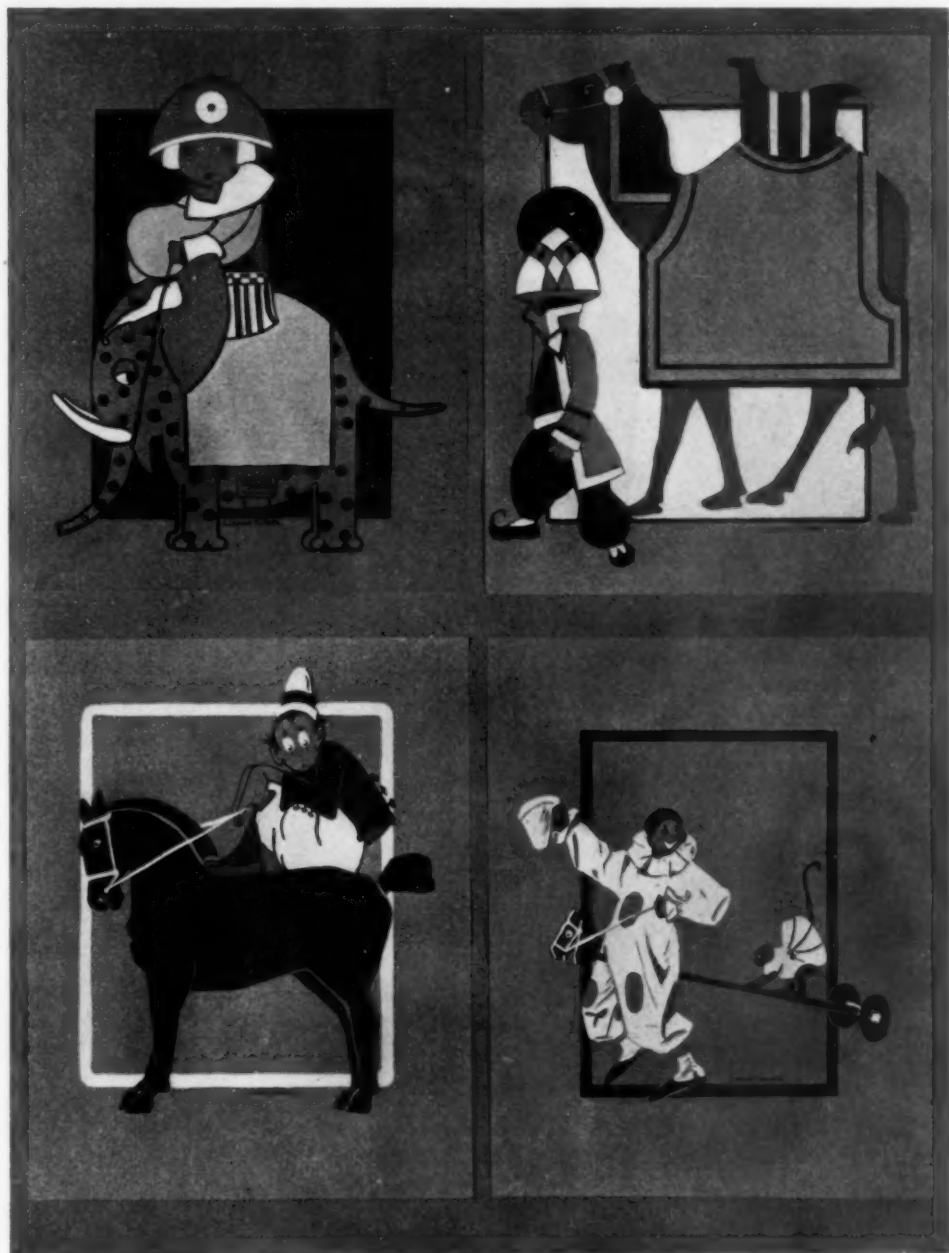
You can test the accuracy of the dial on April 25, June 15, September 1, and December 24. On these days the dial and the clock should agree to the minute, and if the stand upon which your dial rests is perfectly level and you have set it correctly, your little clock will stand the test.

To prevent the dial from becoming warped or bent, glue it to a perfectly smooth and level board and it will last a long time. All old sundials have mottos carved in the stone around the face. Here is a pretty one for yours: "I point to none but sunny hours."



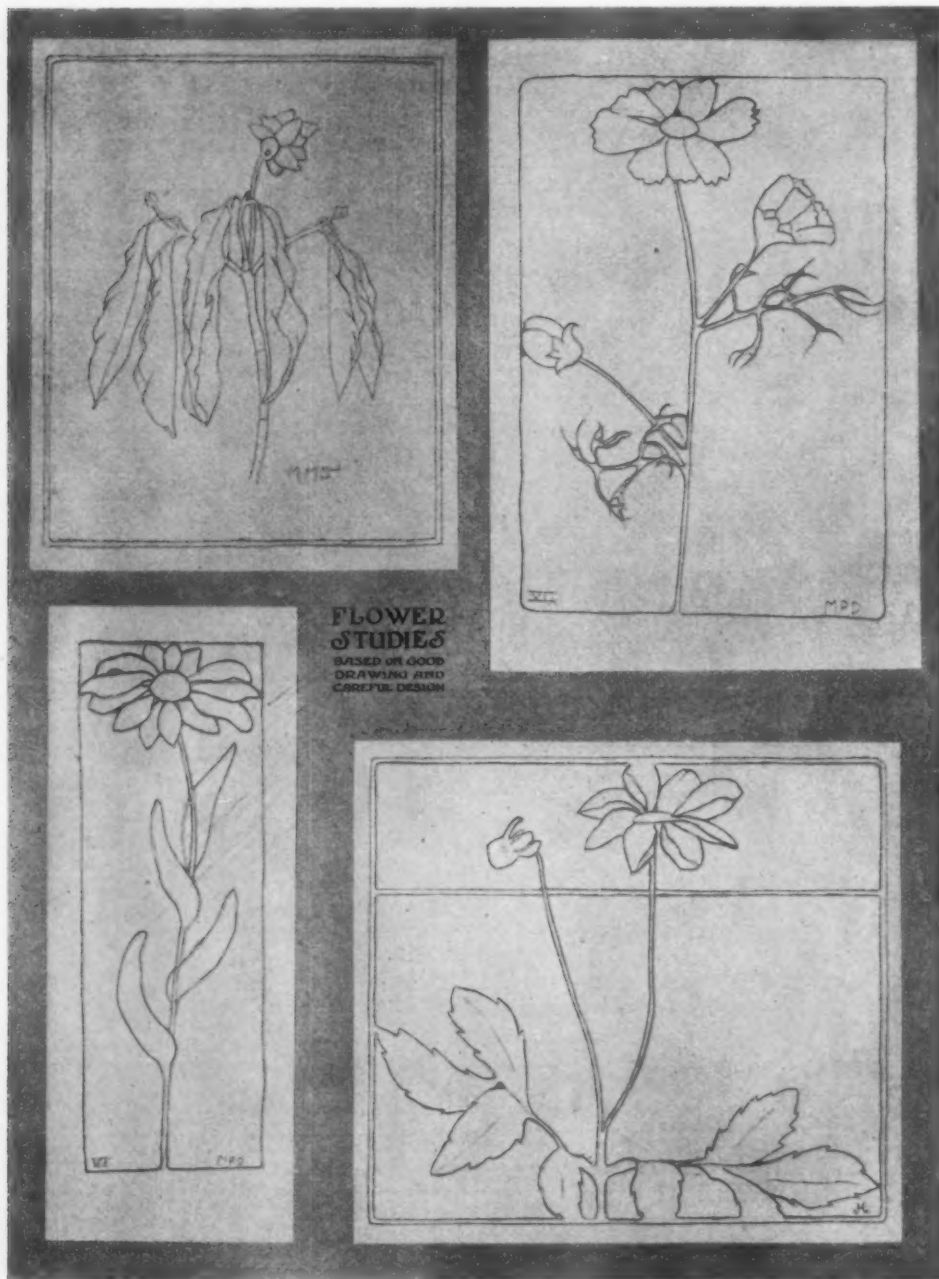
FOUR DESIGNS BASED ON ANIMAL MOTIFS. THEY GIVE SUGGESTIONS FOR A BOOK COVER, A CARD CASE, A LETTER HOLDER, AND A BOOK END DESIGN. MADE BY STUDENTS OF NAPA HIGH SCHOOL. LOUISE D. TESSIN, INSTRUCTOR.

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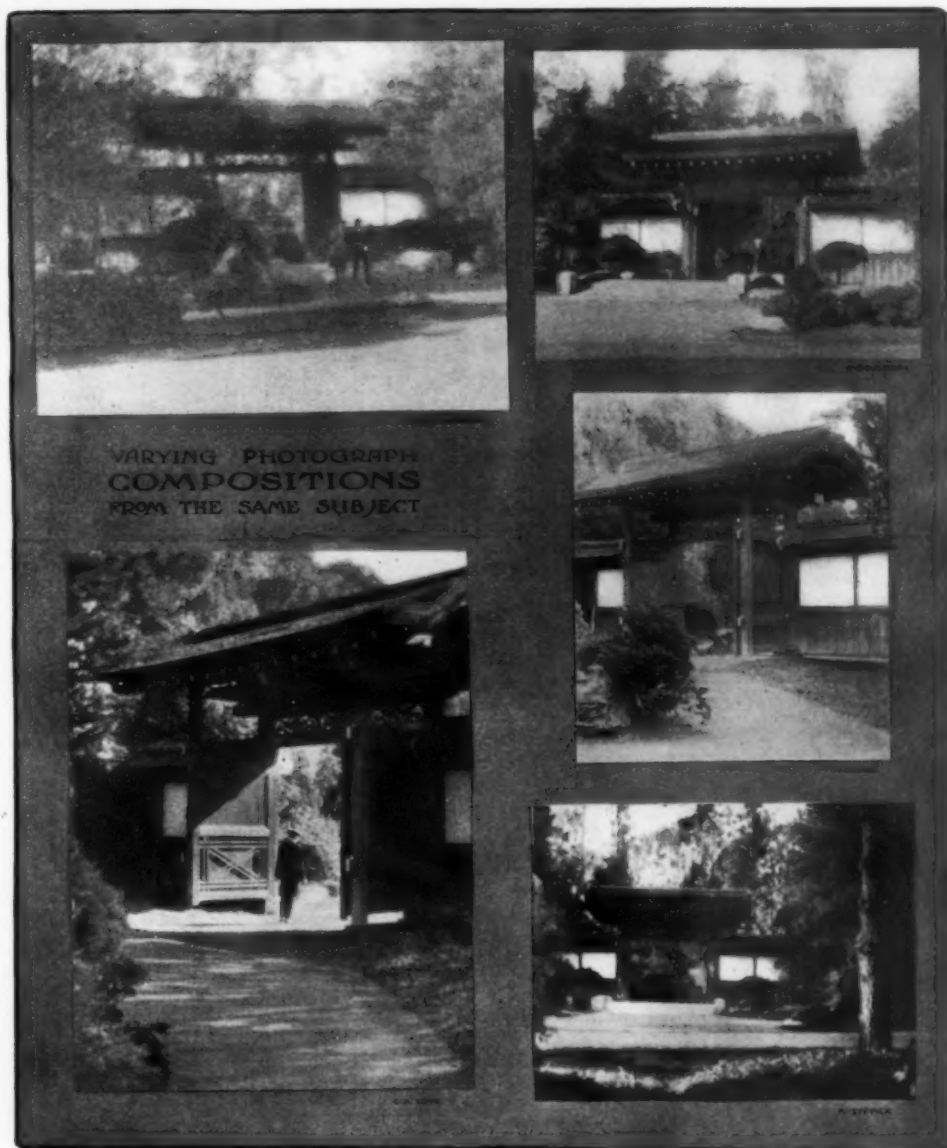
SOME PLEASING POSTER DESIGNS BY LOUISE GILLIES, NAPA HIGH SCHOOL. THEY SHOW GOOD HANDLING OF TONE VALUES. POSTERS OF THIS TYPE PRODUCE RESULTS. THESE WERE DONE ON GRAY TONED PAPER.

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A PAGE OF SPLENDID FLOWER DRAWINGS MADE BY THE GRADE CHILDREN OF SOUTH ORANGE, N. J., UNDER THE DIRECTION OF RUTH I. THEBERATH. THIS PAGE SHOWS WHAT CAN BE DONE WITH OUTLINE DRAWING UNHAMPERED BY SHADING.

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THE CAMERA IS BECOMING MORE AND MORE RECOGNIZED AS AN ARTISTIC MEDIUM. MANY OF OUR GOOD STORY ILLUSTRATIONS ARE BEING MADE WITH THE AID OF THE CAMERA. THE GROUP ABOVE SHOWS FIVE DIFFERENT INTERPRETATIONS OF THE "TEA GARDEN," GOLDEN GATE PARK, CALIFORNIA, BY MEMBERS OF THE CALIFORNIA CAMERA CLUB.

The School Arts Magazine Alphabeticon, September 1922

Nautilus

A PAGEANT REPRESENTATIVE OF THE CYCLE OF IDEALISM

D. MAUD BELLIS

DRAMATIC PERSONAE

Life, an aged man.
Conscience, a young boy.
Idealism, a statue, veiled and unveiled.
A Dancer.
A Musician.
A Sculptor.
A Poet.

A Laborer.
A Scientist.
A Priest.
A Sister or Nurse.
Sleep, a little boy with a sandbag.
Aspirations, Inspirations, Months, Days,
Hours, and other Dancers.

PROGRAM

LIFE, a twin to old Father Time, opens and closes the episode. Conscience, a young boy with wings still upon his shoulder blades, desires more than butterfly pleasures. He asks the Dancer, Musician, Laborer, and Sculptor each in turn if they represent the Ideal he seeks. Negative answers spur him to further inquiry, until it appears that each has sacrificed something toward a high Ideal, Idealism being personified by the Sculptor's Statue.

As the Statue nears completion, Sleep overtakes those who have made the Ideal possible, much as Nature gives a period of rest to the embryo plant in the seed pod, the birdling in the egg, or in the sleep of death to man.

A glorious awakening to greater Ideals follows.

INTRODUCTION

Life enters the scene slowly, accompanied by Years, Months, Days and Hours. The latter, dancing, weave in and out around Life who seems wholly unconscious of their existence.

They gradually recede to form a background in a semi-circle some distance away. Life, in measured tones, speaks:

I am Life;
My sword is strife,
Which bringeth Death or Victory,
Which bringeth all to All.
But what to me?
My glass the past to my
All seeing eyes doth bring,
Also the future.
Time-loving wing,
Where dost thou take me?
Forward? Higher? To great heights!
To dreams of Idealism take me!

Weaving about Life, the Years, Months, Days and Hours escort him from the scene.

EPISODE

Conscience runs in upon the scene chasing a butterfly which comes this way. He is a lad of approaching adolescent years, robed in classic garb and with small wings still upon his shoulder blades. He stops suddenly and speaks rather wistfully:

I wish for something more than winged light,
Some playmate with a *soul* and eyes of bright
And clearest hue, that, as they look upon me,
Will answer to my heart, and let me see
The truth.

As he speaks a troop of Aspirations have approached. Among them is one more lovely than the others, who, as Conscience and they withdraw to one

side, dances a solo dance. At the close of the dance Conscience asks:

Are you she, one whom I seek,
The pure, the lovely, brave and meek?

The Dancer dreamily, thoughtfully answers:

I am not wholly pure,
I am not meek,
But my loveliness I do bequeath
To her whom you are seeking.

(she makes a motion of giving it to him or presents her scarf.)

My sacrifice will quite redeem me.
And now again you will not see me
This side the veil.

Solemnly with her eyes upon Conscience she backs out, and the Aspirations take Conscience along with them.

He soon returns, however, following another goddess, who, in stately measure is playing upon a lyre or harp and singing a sweet song.

Conscience asks:

Are you she, one whom I seek,
The pure, the lovely, brave and meek?

The Musician dreamily, thoughtfully answers:

I am not wholly pure. I am not meek.
But my music here I do bequeath.
To her whom you are seeking.

(she gives him the harp).

My sacrifice will quite redeem me.
And now again you will not see me
This side the veil.

She passes slowly out but with increased stately mien. Conscience stands for a minute, silently watching her, then turns to find a Laborer working with chisel and other tools upon a huge block of marble at the back of the scene. He asks:

Are you, sir, hewing one more fair
Than others out from that pure block
Of white? If so, it must be she I seek.

The Laborer answers:

I hew and have my work the best.
My labor do I give to Life's
Ideals. It is willing gift.

If any sculptor fine or poet
Fair can add to this then let it
Be done. I feel that the bread of life
I have won. Now I am going.

He hands over his tools which Conscience takes with questioning expression in his eyes, and which he gives to the Sculptor who enters.

The Laborer passes out.

CONSCIENCE: I must give them to *you*.

THE SCULPTOR, thoughtfully: Conscience gives them to me, and the will to work with them, too. What seek ye, lad? I see a question in your eyes.

CONSCIENCE: My Ideal, the pure and lovely, brave and meek.

THE SCULPTOR, working away with fervor: 'Tis a hard task you set me, lad.

The sound of his chisel is heard rhythmically beating time while a band of Inspirations enter. Among them is a Poet, with a stylus and parchment who takes a garden seat to one side and poses, unconsciously, in a thinking attitude.

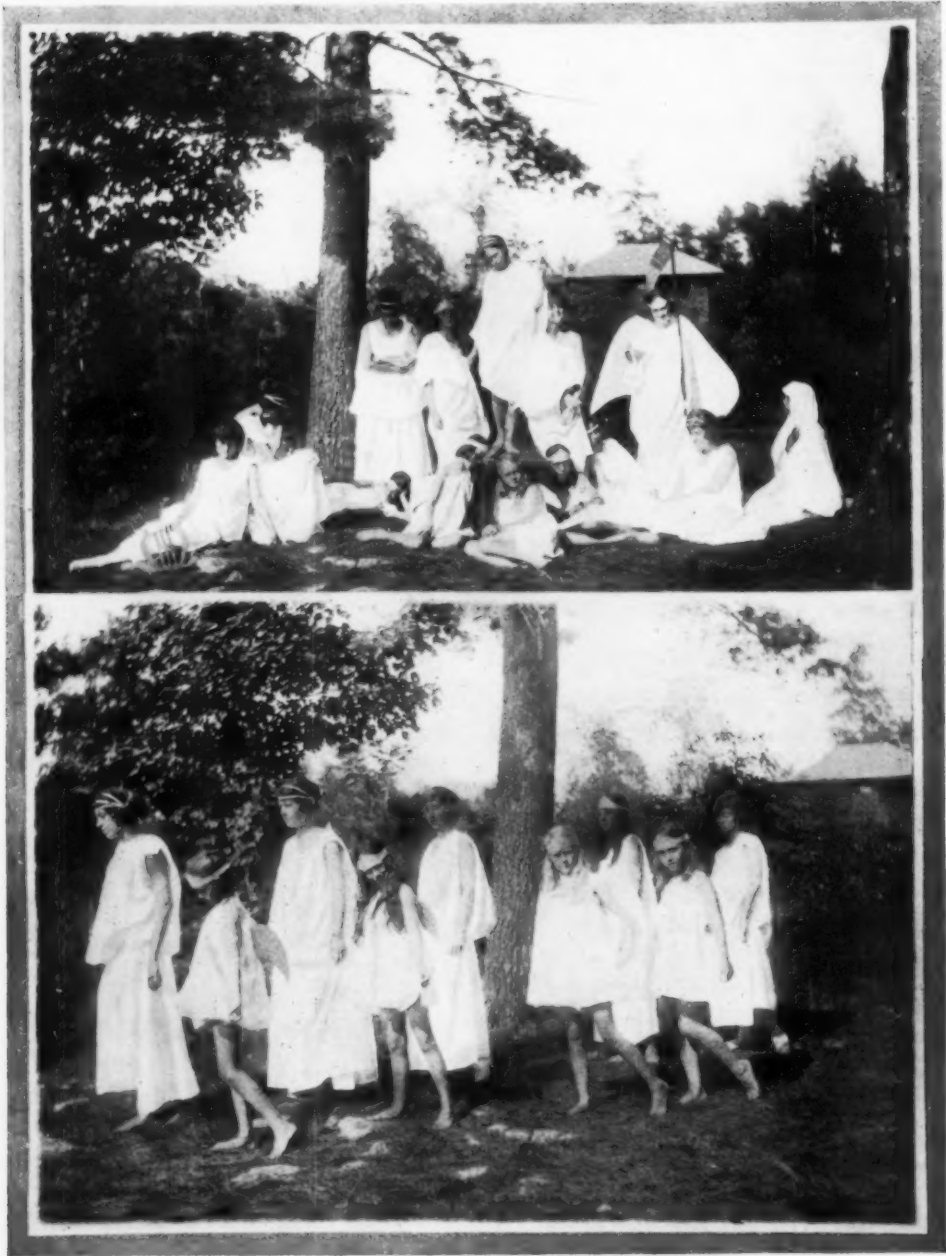
Conscience turns to him and asks:
What do you give to Life's Ideal?

The Poet answers:

I give my song, the power to heal,
I give my dream of the Future bright,
A dream of the pure, and true, and right.

The Aspirations and Inspirations bring forward the Statue of Idealism as the Poet continues to think upon his work and some of the Years enter. One escorts an ancient Priest; one, an old Scientist; one, a Soldier bandaged; one, a Nurse in cloak and cowl. At this the Poet in amazement speaks again:

What! have I slept? Is this the Present?
Yes, and it is not wholly pleasant.
War has defied the Kingly Priest,
The Soldier, Nurse, and the Scientist!



TWO PHOTOGRAPHS ILLUSTRATING THE PAGEANT BY D. MAUD BELLIS. UPPER PHOTOGRAPH, "THE SLEEP TABLEAUX." LOWER PHOTOGRAPH, "SOME OF THE ASPIRATIONS AND INSPIRATIONS."

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The latter speak in turn as the veiled Statue is brought forward:

PRIEST: I bring Religion to Ideals and Ideals of Religion.

SCIENTIST: I bring Science to Ideals and Ideals to Science.

SOLDIER: I bring Peace to Idealism and Idealism to Peace.

NURSE: I bring—Life; but, first—sweet Sleep.

Sleep, the little Sandman enters.

The Years, Months, Days, Hours, Inspirations and Aspirations are whirling in ecstatic, though silent dance. The dance seems symbolic of many things which down the long pathway of Life have stirred both time and tide.

Sleep scatters sand about while the Inspirations and Aspirations who have pushed the Sculptor's veiled statue to the fore remove the veil. With a suspension of motion and dancing, the Years, Months, Days, and Hours, the Inspirations and Aspirations with Conscience and all other characters wearing a satisfied, rapt expression tranquilly fall to sleep. Their postures in sleep are graceful and full of repose. Sleep is the last to recline while he calls mischievously:

Ha, ha! The Present is the Past, and the Past is the Present!

Life enters again, slowly. He speaks steadily and unaccompanied:

I am Life;
My sword, in strife,
Hath brought, not Death but Victory
Hath brought all to All.

He then touches the Statue who beautifully, gradually awakens and joyfully looks around. With a seeming joy in the motion of it, she begins a dance in slow, rhythmic measure. While Life holds out a rod in signal to the sleeping people, Idealism speaks:

Come back, my friends, I give you back your gifts
Redeemed and blessed with lights to Heaven
upon the rounds
Of Life; and through the rifts the Truth
looks out,
The Truth of Life.

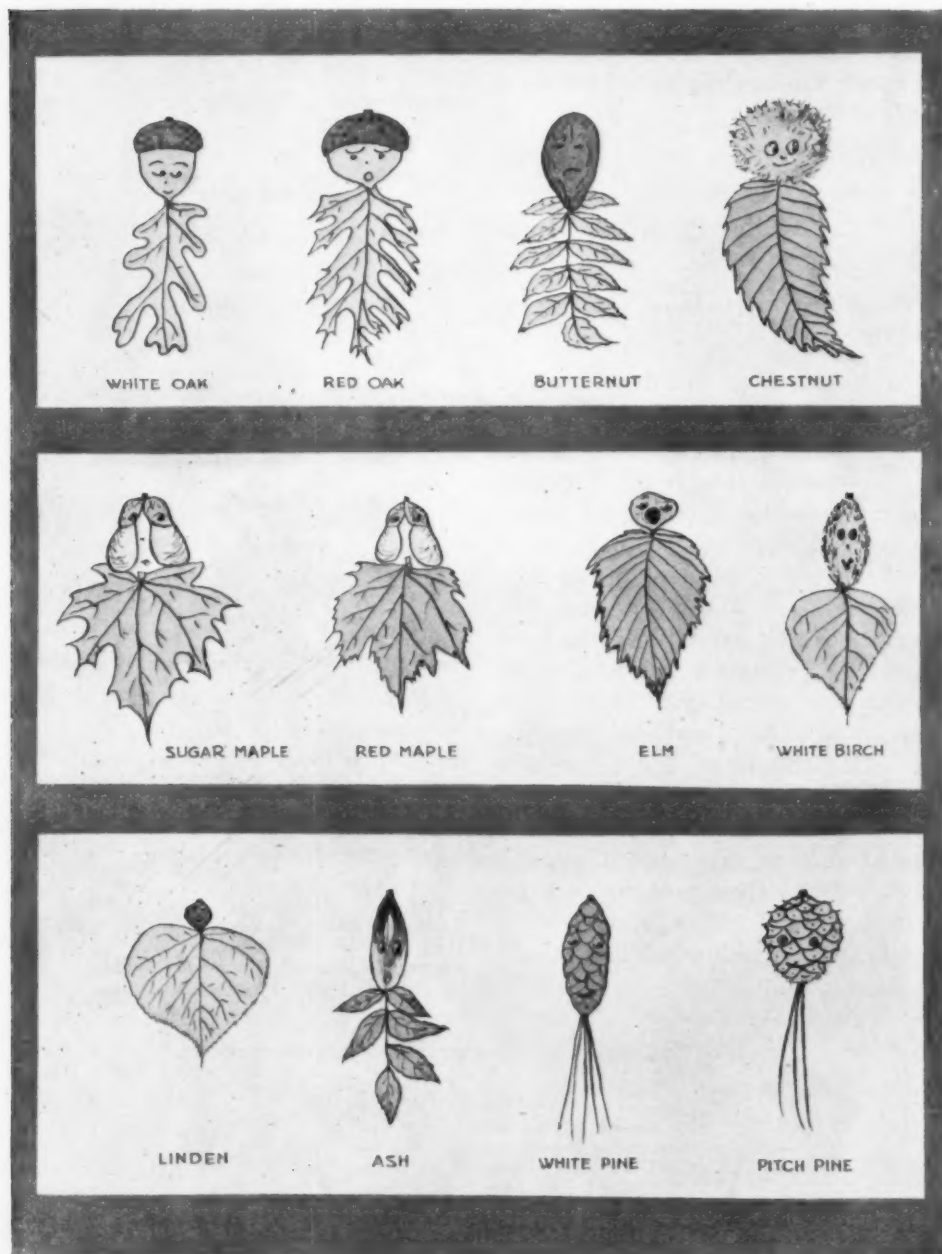
The people awakening receive Idealism's gifts. Conscience and Idealism take the center of the scene near Life who holds Sleep by the hand. The Poet and Musician seek each other, the Artist and the Dancer and so forth, a processional leaving the scene while Life finishes his speech alone.

My glass the Past to my all seeing eyes doth bring,
Also the Future. Here, time-loving wing,
Here dost thou bring me.
Forward! Higher! To greater heights!
To greater dreams, Idealism, take me.

THE OPEN ROAD

Afoot and light-hearted
I take the open road,
Healthy, free, the world before me,
The long brown path before me
Leading wherever I choose.
Henceforth I ask not good fortune
I myself am good fortune
Strong and content I travel the open road.

—Walt Whitman.



SOME CLEVER LEAF DRAWINGS BY CHILDREN IN THE GRADES, UNDER THE DIRECTION OF GERTRUDE S. TWICHELL, FITCHBURG, MASS. WHEN WORK BECOMES PLAY, CHILDREN NEVER TIRE OF STUDYING.

The School Arts Magazine Alphabeticon, September 1922

Poetry, Pine Cones and Place Cards

GERTRUDE S. TWICHELL

"The Fairy peeped out from the Red Oak Tree,

"I'll wait for the Princess right here!" cried she."

"NOW," inquired little Miss Carter as she laid down her book, "who wants to try to draw an oak tree, or an oak leaf on the board?"

The drawing teacher was trying hard to make the subject of tree and leaf drawing interesting to the children. She remembered very well the uninteresting way in which the subject had been presented when she had had to "do them" in school! Hence the introduction of the little fairy tale which she thought they might illustrate.

Johnny Palmer volunteered to draw a leaf, stepped proudly to the board and began. Instantly several hands shot up.

"Teacher, teacher, that ain't—I mean isn't—a red oak leaf," stammered Rodney who just couldn't always wait until he was given permission to speak.

"Well, Rodney, what is wrong with it?"

"It's all—all wobbly on the edges and Miss Wrentham told us yesterday that the red oak was p-p-pointed, and the way we could tell the white oak was because the corners are all rounded! I—I guess maybe I could draw one," and he looked wistfully toward the board.

And Rodney did draw a very good leaf, much to Miss Carter's surprise. "Johnny's leaf is very good," she told the class, and as I didn't say whether I wanted a red or white oak, we can't call it wrong. Rodney was thinking of the fairy's oak tree and remembered that it was a red oak. Have any of you studied trees before?"

About half the hands came up and it seemed that the nature teacher had that very week given a little talk on trees, and one division had been asked to make little pencil sketches from some leaves she had, in order to fix the different shapes in mind. For the

next lesson they were to bring to school specimens of leaves from all the different trees they could find, and any seeds, cones, catkins, or nuts that they could get.

"That's just fine," exclaimed Miss Carter. "Suppose you save the specimens and bring them to my class afterward, and we will see how well we can draw them after having studied them with Miss Wrentham." A further hint that *maybe* they could try them in water-colors raised the interest a little more, and the children promised to keep the specimens carefully for the next drawing lesson.

The lesson came, and the drawing of the different kinds of leaves progressed more or less slowly until suddenly Miss Carter heard giggles from one corner of the room. She looked over inquiringly just in time to see Johnny slip a paper into the desk.

"I think, Johnny," she said, "if it's really funny, you might share it with the rest of us, don't you?"

And Johnny, who in common with all the rest, adored the little drawing teacher, colored furiously, wriggled around, and finally handed her the paper. It showed a chestnut leaf with a chestnut burr placed at the top, and—shades of discipline!—the chestnut showed a very roguish face in the very middle of it! It was really clever, and after a small struggle with her conscience, Miss Carter laughed softly. "You have drawn the leaf carefully, anyway, Johnny," she smiled.

She hesitated another moment, seeing in imagination the face of the principal who was liable to be slightly shocked at things not exactly in the program. Then she lifted her head.

"We might as well all have some fun with these. I am sure it will make the lesson more interesting, and we will remember 'which is which' much more easily. Suppose you each try a similar sketch and then we will choose the best ones. Be sure you do not use a pitch pine cone with a white pine leaflet

though, because that is one of the things we are to remember. And we are going to remember, too, that the veins grow smaller toward the tip of the leaf. Now you try the sketches and see if you can remember all the other little points we talked over before we started the drawings. We want to have them correct, even if they are only fun-sketches!"

When the sketches were finally put up around the walls, Miss Carter decided that the experiment had been worth it after all. The children had caught the spirit of fun, and at the same time, the papers showed more interest and care in the drawing, and there were very few who had confused the fruits and leaves.

Of course, the nature teacher had to see the sketches, and she and Miss Carter had a slightly hilarious session after school looking through the drawings. All at once Miss Carter looked up suddenly. "Lucy! I've the brightest idea! You know the meeting and luncheon Tuesday—we didn't know what to do to make it interesting and different?

Well, I am going to make some place-cards and use some of these funny little figures on them! It won't be very much work—just outline them with water-proof ink and tint them (I hope I won't forget and make the white pine dark yellow-green instead of bluish-green!) And we can get small branches for decorating, too. Don't you think that would be fun?"

"Indeed I do," was the quick response of her friend. "And let's have a guessing contest using the different kinds of leaves. You know sometimes the same tree will have what looks like different kinds of leaves on it! It will be fun to see if the rest of the teachers really know the trees!" And she smiled a bit mischievously.

"And we can make partner cards by putting the name on one half and the sketch on the other, and have them matched up if we play cards afterwards!" Miss Carter's eyes sparkled with amusement. "Do you suppose Mr. Prescott had any idea just how far-reaching would be the effect of his talk on 'Correlation' once it got started?"

Little Little's Fairy Party

MARGARET M. CARLSON

Fairy Poppy opened the door and looked out to find that it was colder than usual, the sky had turned a soft gray, a squirrel was hurrying away with a nut in his mouth to save it for winter, the wind was very busy shaking leaves from the trees and she saw that they had turned red, yellow and brown,—it looked as if they were trying to make up for the blue sky of the summer. Then, too, she saw boys and girls going to school with books and lunch baskets. Among them was Little Little, a small boy who wanted to be an Elf, but couldn't because his mother wouldn't let him out at nights. So Fairy Poppy said to herself, "This must be September, good thing we Fairies started making fall clothes this morning."

Just as she said this and was going to close the door, she heard some pleasant voices say, "Good morning, Fairy," and before her she

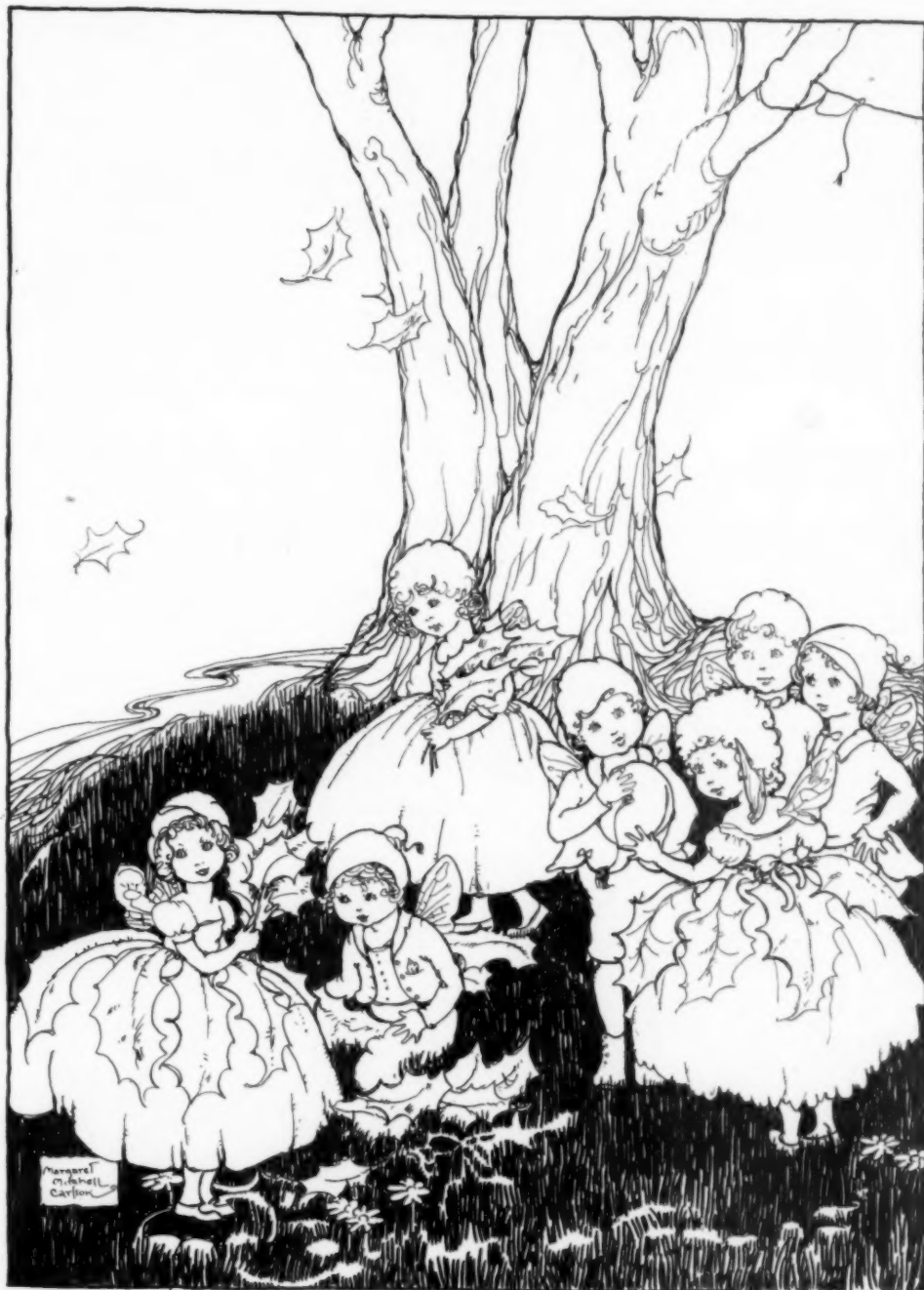
saw three Elfs, all smiling and acting very important as if they had something nice to say.

"Good morning, Elfs," said the Fairy, "won't you come into our house? It's chilly outside. We're sewing this morning."

"Can't today, Fairy, as we have to store away some nuts and vegetables for winter, the squirrels will get everything if we don't hurry, but we had to bring you these pretty autumn leaves. We thought you could make something nice out of them."

"O, how lovely!" cried the Fairy, "these will make the nicest party dresses!" as she hugged the beautiful leaves to herself, "I must call the other Fairies."

When the busy Fairies inside heard Poppy and saw what she had, it didn't take long for them to flock around her to try on the different colored leaves to see which they liked best and



"THE ELFINs DECLARED THAT THEY NEVER SAW THE FAIRIES LOOK SO PRETTY BEFORE." DRAWINGS BY MARGARET M. CARLSON.

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the Elfin declared that they never saw the Fairies look so pretty before.

"Where did you find these leaves, anyway, Elfin?" asked Fairy Silver Tip.

"Oh, we just climbed out on the most DANGER-ous branches of the gayest of our tree friends. That's where the prettiest ones grow because the sun, moon, and even the little stars shine on them more," said the wise Elfin Bobette.

"My! you sure are brave Elfin. We Fairies could never do that, but wait until you see us in the party dresses we make out of these. We must celebrate so we can show them off. Let's have a dance! What do you say, Elfin?"

"Oh, let's do, and invite Little Little!" said Elfin Jolly.

"A-a-h!, but his mother won't let him out nights, Fairy."

"Well then, we can have the party right close to his window tonight so he can see everything."

"Won't that be fun?" said Elfin Jolly, clapping his hands.

"And I know we can get the Merryville Frog Orchestra to play the music for us after the sun goes down. Then Little Little will be all alone and maybe we can make an Elfin out of him after all when he sees how much fun we have," said the Fairy Silver Tip.

"And when he sees what pretty clothes we wear!" added Poppy.

"I just know he'll be an Elfin then. Won't we have fun teaching him the ways of Fairyland!" said Bobette.

"We surely will. Now we must go and take home some nuts and a potato we found this morning. Then we must press our winter

party suits and meet you at sundown. Now, don't forget!" said the Elfin as they hurried home.

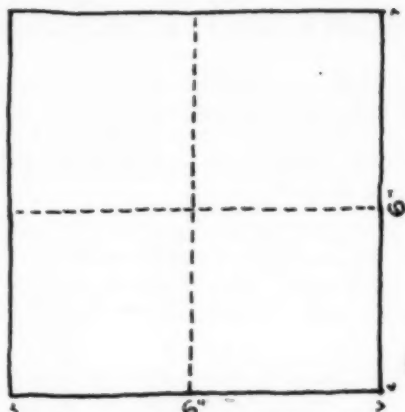
"We'll be there!" cried the Fairies.

"Now we must sew as fast as we can," said Poppy, "so that our dresses will be done for the party tonight!" Then all the Fairies went inside and with dainty stitches fashioned the most beautiful dresses you ever saw.

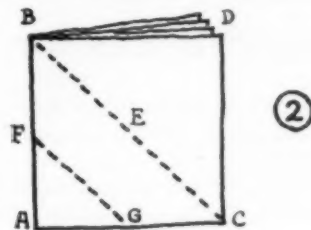
After awhile Poppy looked out the window and said, "I see the sun is down. It's time to go because we must get to Little Little's window before he falls asleep." So it wasn't long before all the Fairies and Elfin in Fairyland were waiting patiently for Little Little to be tucked into bed.

At last his mother kissed him good-night and put out the light in his room. Then the fire-flies turned on the Fairyland lights, the Frog Orchestra began to play and the Fairies and Elfin began to dance. Soon Little Little heard the music and tip-toed to the window to see what it was all about and he exclaimed, "Oh, it's a Fairy party and the Fairies are wearing autumn leaf dresses. Aren't they pretty!" And he got so excited he forgot he was a little boy and I do declare he flew out of the window to dance with all the pretty Fairies. And what a wonderful time they all had!

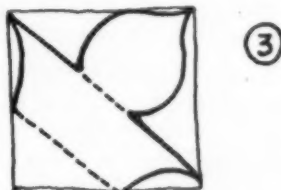
But he was an Elfin for only a little while because he got so sleepy that before he knew he was off to Slumberland. The Fairies tried and tried to wake him up, but found it was of no use because he was too much of a Sleepy-head. So they picked him up and put him in his little bed and decided that little boys wouldn't make good Elfin after all.



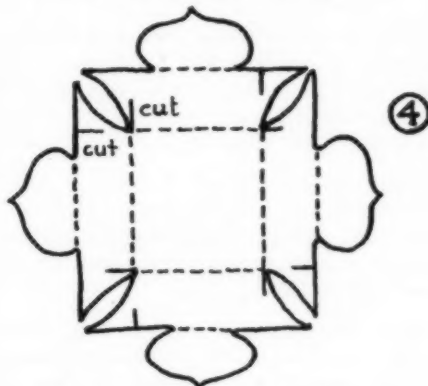
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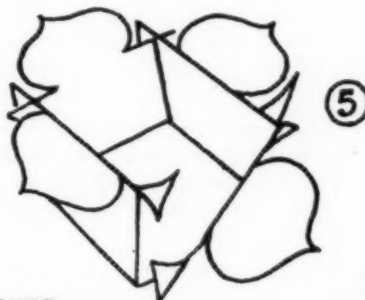
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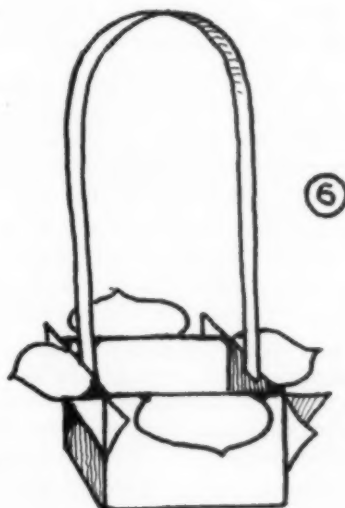
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The School Arts Magazine Alphabeticon, September 1922

Good Books for Students and Teachers

ART AND ARTISTS OF INDIANA, by Mary I. Burnet, Chairman Art Committee, Indiana Federation Women's Clubs, is an especially artistic book containing a history of Indiana Art covering a period of more than a century and includes material about the earliest art school of the Middle West. This book contains some eighty full page illustrations by artists of Indiana. Published by The Century Co., New York City. *Postpaid price, \$6.00.*

FIRST STEPS IN WATER COLOR PAINTING, by Martin F. Gleason, Supervisor of Art in Joliet, Illinois, is an attractive book of well organized easily followed instruction. In its chapters the theoretical side of water color work is taken care of without destroying the possibilities for joy in the work. A book for all beginners in water color. Published by the Bruce Publishing Co., Milwaukee, Wis. *Postpaid price, \$1.30.*

THE ART OF LOOKING AT PICTURES, by Carl H. P. Thurston is a great help to the layman who wishes to know more in appreciation of the work of the Old Masters. To such a one, this little book is a valuable asset. With this at hand he learns *what* to look for, *where* to look, and *how*. Publishers, Dodd, Mead and Co., New York. *Postpaid price, \$2.10.*

THE HANDICRAFT OF WOOD CARVING, by James Jackson, teacher of Wood Carving, Lancashire, England, is an exceptionally practical book on this subject. The aim of the author has been to develop in the student the ability to carve in a bold vigorous style, understand his tools perfectly, and create original designs. It is a book of unusual value to those studying this interesting craft. Published by Isaac Pitman & Sons, New York City. *Postpaid price, \$2.10.*

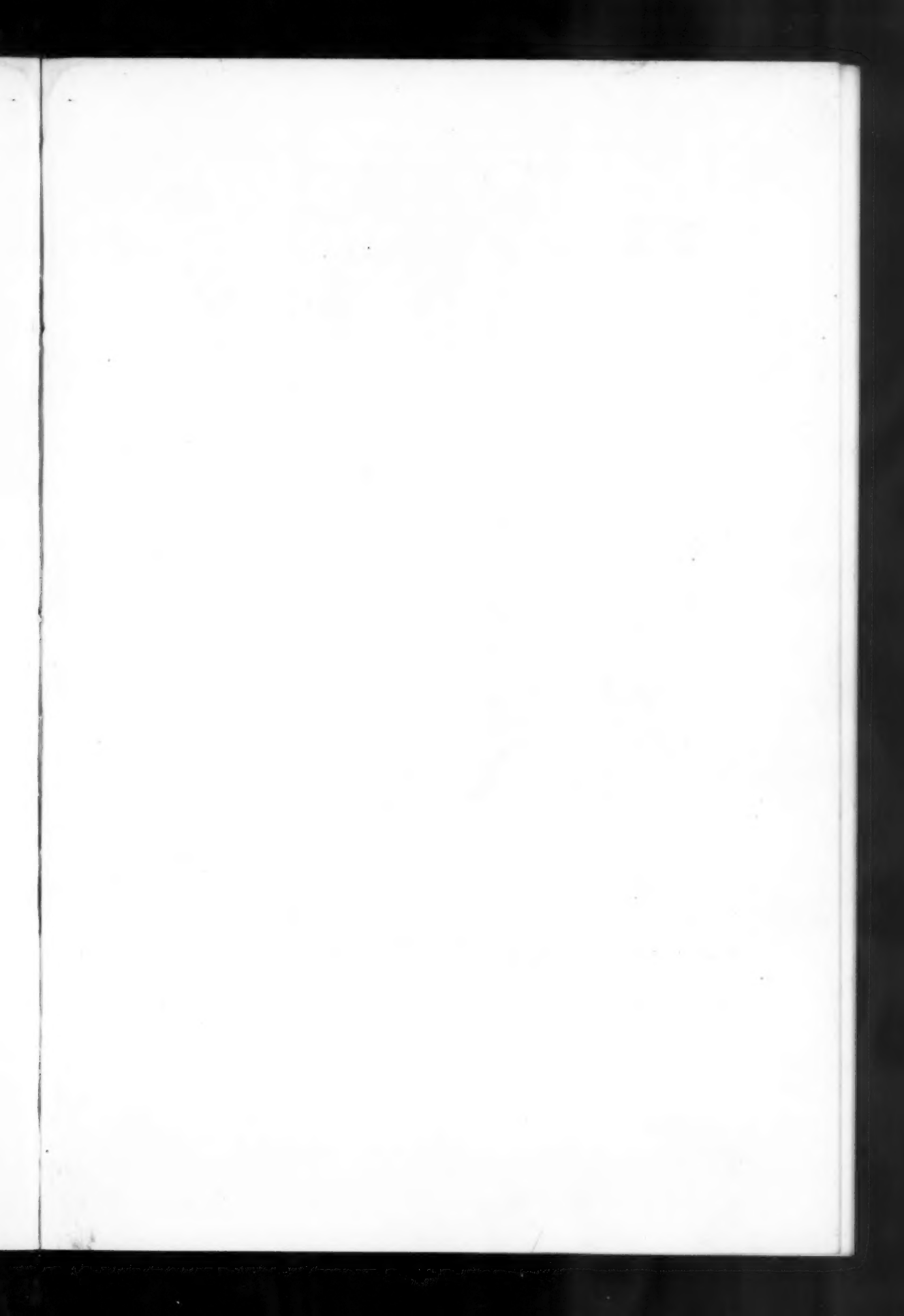
MACHINE DRAWING, by Carl L. Svenson, M. E., Assistant Professor of Engineering Drawing, Ohio State University, is a profusely illustrated text book containing about two hundred problems for technical work. The scope of the text and variety of illustrations and problems make this book especially valuable where thorough courses in machine drawing are desired. Published by D. Van Nostrand Co., New York. *Postpaid price, \$2.40.*

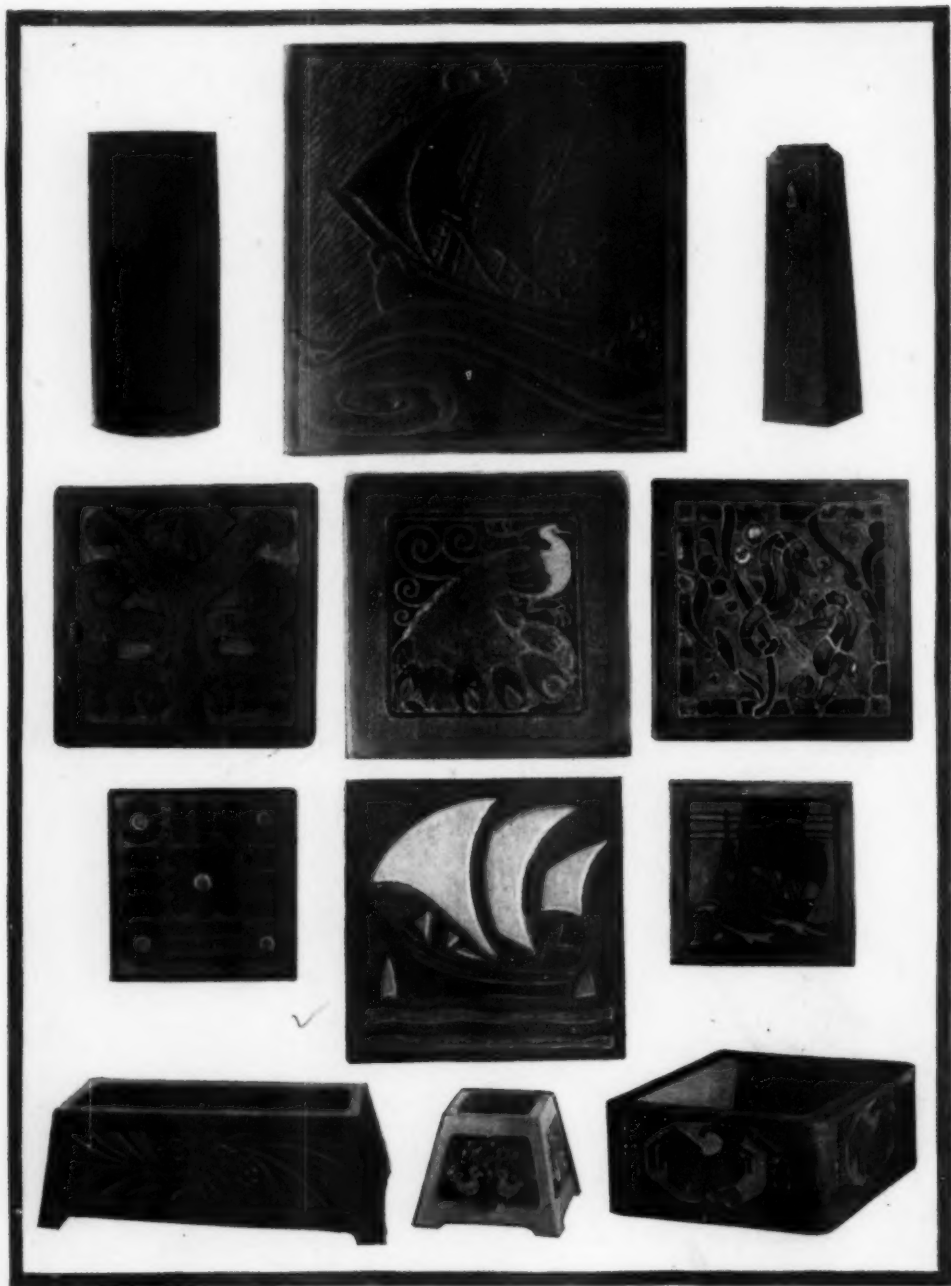
PRACTICAL ELECTRICITY, by George A. Willoughby, Supervisor, Arthur Hill Trade School, Saginaw, Michigan, is a book planned for junior and small high schools, grammar grade classes and continuation classes. This book is well adapted for use in class room, shop or laboratory. Twelve chapters. Published by The Manual Arts Press, Peoria, Ill. *Postpaid price, \$1.00.*

A HUNDRED THINGS A GIRL CAN MAKE, by Bonnie E. Snow and Hugo B. Froehlich is an unusually attractive and valuable book. Its well written, profusely illustrated pages open up unlimited possibilities in the field of creative art. The ideas offered are new and original and encourage in the reader the creative ability. Publishers, J. B. Lippincott Company, Philadelphia and London. *Postpaid price, \$2.58.*

TRAINING IN ART AND HANDICRAFTS is a concise practical little book compiled by various well known English artists. Its chapters cover a variety of subjects such as Metal Work, Raffia, Bookbinding, Toy Making, Etc. The text of the book deals with the subjects from an educational standpoint, rather than a technical explanation. Isaac Pitman and Son, Publishers New York City. *Postpaid price, 90 cents.*

INDUSTRIAL MATHEMATICS PRACTICALLY APPLIED is written by Paul V. Farnsworth, formerly Supervisor Cadillac School of Applied Mechanics. It is designed to help students in Manual Training, Industrial and Technical Schools as well as Home Study. It in the author has simplified and analyzed the various phases of industrial mechanics, and planned over 1,000 practical problems and answers. The book is well illustrated. Publishers, D. Van Nostrand Co., New York City. *Postpaid price, \$2.65.*





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